A HANDBOOK OF CHILDREN'S LITERATURE

CARTER AND RAMSEY

State Normal School

Superior, Wis.

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A Handbook of
Children's Literature

METHODS AND MATERIALS

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No college English, no finishing school course in art and literature, will ever give men and women what they might have had if books had been as much their friends in childhood as the children next door.

—Caroline H. Hewins

The Pioneer among Children's Librarians.

PREFACE

A Handbook of Children's Literature, which has grown out of the writers' personal experience in teaching children and in conducting courses in children's literature in normal schools and colleges, is intended to serve as a guide to teachers, prospective teachers, children's librarians, and any others who may be interested in the subject. The specific purposes of the book are three: (1) to develop the approach to children's literature through consideration of children's interests and activities; (2) to direct attention to a considerable body of good literature simple enough to be understood and enjoyed by children; (3) to suggest some methods of presenting literature that will give enjoyment to children and enlarge for them the experience of appreciation.

The book has no claim to originality and does not treat exhaustively any of the subjects discussed. It merely attempts to call to the attention of busy people interested in the subject a small body of psychological, literary, historical, and critical matter which may aid them in an intelligent selection and interpretation of literature for children. The most that can be claimed for the classification adopted is that it conforms to customary usage and in this way renders the book more practical than would some more scientific classification or no classification at all. As it is, some of the literature discussed is classified according to form and some according to subject matter, in keeping with the general practice. In case one prefers recommended books unclassified as to material and treatment, one may refer to the course of study at the close of the present book.

Anyone who attempts to classify literature soon discovers that the most enjoyable and invigorating literature of the world cannot

be definitely pigeon-holed either according to form or to subject matter. For example, humorous literature, with which children should be generously supplied, represents a mood which may be expressed in almost any type of literature; therefore in the present text a separate list of humorous books is not given. The same is true of ethical books, many of which are scattered throughout the lists. Some of the older material for children which has been ably discussed in former books on children's literature is given little or no attention in this *Handbook*. This is not because the authors are lacking in appreciation of the value of this material but because it seems best to them in the limited space at their disposal to call attention to some of the comparatively recent matter which is gradually gaining recognition.

Suggested reading and bibliographies are included in the hope that some students will endeavor to acquire a more extended knowledge of the subjects touched upon than the scope of this book affords. The suggestions for study following the discussions are intended to serve as aids to students in grasping essential points of the text and of the suggested reading rather than as material for classroom exercises, although they may be used as the latter if one so desires.

The book is designed for use in connection with source material to be found in every well-equipped children's library. And at the present time most public libraries and school libraries have a fairly good department devoted to children's literature. This does not mean altogether literature written with children in mind, for children have adopted as their own many books which were originally written for adults. Such books, among which are numbered some of the greatest, usually make one sort of appeal to children and quite another to mature minds. For example parts of *Robinson Crusoe* afford children the most delightful vicarious experience. To them the story is a simple account of the adventures of a resourceful hero who triumphs over obstacles

which lie within the range of their appreciation. Mature students of English literature find the same story interesting in the light of its being an outstanding example of an early eighteenth-century novel. To children *Gulliver's Travels* is merely a delightful fairy tale; to mature readers it is a brilliant political satire.

One of the chief difficulties in separating so-called children's books from adult books arises from the fact that many children have mature tastes, whereas many adults remain quite childlike in their reading. Moreover, children and adults meet in a common interest in the expression in art (including literature) of certain fundamental human emotions such as love of the heroic and the marvelous. Stevenson's stories, for example, can hardly be classified as being boys' books exclusively; and detective stories and wonder tales are read with equal interest by many boys and men with little apparent difference in the psychological approach.

In case a children's library is not available the present text may be used with *The Children's Hour*[1] or with good anthologies suggested in the annotated lists. But in reality all such collections as these are unsatisfactory makeshifts because the restrictions imposed by space limitations permit the inclusion of only a few slight wholes, and the cost of much of the newer copyrighted matter is well-nigh prohibitive. And any course in children's literature which disregards the value of the study of literary wholes as necessary background for teachers of children's literature and which omits consideration of the abundant wealth of modern material is sadly lacking. Hence the need of a fairly well-equipped children's library for any adequate study of children's literature. The present book by means of its lists abounds in suggestions for equipping such a library. If, however, there is only a meager library for reference in connection with the course of study outlined in this book, a few copies of the best books may with a little planning be made to serve a large number of students.

[1] Tappan, E. M.: *The Children's Hour* (15 vols.). Houghton.

A tentative course of study offers concrete suggestions for the selection and placing of literature in accordance with the newer principles of curriculum building. The course for the first three or four grades, where reading abilities of children vary considerably, suggests mainly material and sources to be used by teachers for oral presentation in the literature period. Such a period should have a place in the daily program of every grade in the elementary school, a period devoted to the presentation of stories and poems by the teacher, who should endeavor in her interpretation to emphasize the pleasurable side of what she offers. If the experience afforded by her work is sufficiently enjoyable, children grow to look upon the period as one of relaxation and enjoyment in which the teacher assumes the part of an enchantress who conducts them into a magic realm of song and story. Recollected enjoyment of a story which he has heard is often the incentive which leads a child to attempt to read a simplified version of that story or, what is still better, the story which originally pleased his fancy.

Children are rarely able to enjoy reading poetry independently until late in the elementary course; that is, unless they have heard it well read or recited so many times by the teacher that when they meet the identical matter on the printed page they feel that they are on familiar ground. Where verse is concerned simplified forms are impossible, and many a youngster develops a lifelong distaste for poetry because of the difficulties which confront him when he attempts to read it.

In the matter of reading and literature the school has put the emphasis upon the mastery of tools to the neglect of the material upon which the tools should be exercised. But with constant reminders from many quarters of the potentialities of the profitable use of leisure time every thoughtful teacher of literature would agree with what Horace Scudder wrote a generation ago:

> The best of the education of children is not their ability to take up the daily newspaper or the monthly magazine after they leave school, but their interest in good literature and their power to read it with apprehension if not comprehension. This can be taught in school; not only so, it ought to be taught, for unless the child's mind is plainly set in this direction it is very unlikely that he will find the way for himself. I look therefore with the greatest interest upon that movement in our public schools which tends to bring the great literature before children.[1]

The preparation of this book has been greatly facilitated by the generous help of the Training Teachers in the Michigan State Normal College, Ypsilanti, Michigan; by Miss Genevieve M. Walton, Head Librarian in the Michigan State Normal College, and by her corps of assistants; by Miss Ruth Barnes, instructor in Children's Literature, the Michigan State Normal College; by Miss Elizabeth Knapp, Head of the Children's Department in the Detroit Public Library and by the members of her staff, particularly Miss Helen Jackson, who listed the publishers and made the Directory of Publishers; by Miss A. J. Latham, Associate Professor of Speech, Teachers College, Columbia University, for valuable criticisms of Chapters I, II, III, and IV; by Miss Ruth Louise Bristol, Assistant Supervisor of Elementary Education, Public Schools, Ann Arbor, Michigan, for helpful suggestions concerning the psychology of childhood; by Miss Martha Caroline Pritchard, Director of the Library School, New York State College for Teachers, Albany, New York, for helpful suggestions; by Miss Eleanor M. Dye, Librarian of Detroit Teachers College and by the members of her staff; by many public school teachers, particularly Miss Nellie Warden, who most thoroughly and successfully tested out the theories outlined in the text with her pupils in Louisville, Kentucky, and Miss Helen Turner, teacher of literature in the Dwyer School, Detroit, Michigan, whose pupils wrote the book reviews used in Chapter III; by the students in the

[1] Scudder, Horace: *Childhood in Literature and Art*, p. 244. Houghton.

extension courses in Children's Literature and Book Selection offered at Detroit Teachers College for help in collecting data concerning children's preferences; by Jeannette Tyler, who gave invaluable aid in preparing and proof-reading the manuscript; and by Lucy M. Gardner, whose stimulating encouragement and persistent effort have helped to make the preparation of the book possible.

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INTRODUCTION

Whether or not literature can be taught has been a long-debated question, but it has finally yielded its place to the more significant topic "What literature shall be taught?" particularly in the grades below the high school, where in large measure, lifelong tastes, ideals, and habits are formed. Reactionaries in education argue for strict adherence to the classics. They believe that "As a twig is bent, so is the tree inclined"; that if a child in his early years knows only the literature which has stood the test of time, he will never sink to the level where he will spend his leisure in reading the ephemeral current literature of his own day. Those of more radical tendencies would have the school present a bountiful if not an exclusive measure of contemporary literature, because they argue that it is this which acquaints a child with the thought of his own time. Although there is something to be said for both sides of the issue, wisdom, as ever, probably counsels a middle course, which would prescribe for children's reading and study some of the old and some of the new literature.

The modern tendency which encourages a study of children's preferences as a guide in the selection of children's literature does not imply an acceptance of mediocre literary standards. Rather it means that respect for the honestly expressed reactions of children provides a sound basis, both psychological and aesthetic, for the selection of such literature. Adults who frankly accept the child's point of view without bias and condescension are more likely to succeed in helping children to find in literature a source for new experiences than are those older people who attempt to guide young readers by the application of severely literary standards or by conventional graded lists.

It is obvious that the literature which opens vistas to children

cannot be commonplace in quality or merely factual in content. Because of the limited experience of children the literature that pleases them and at the same time nourishes their intellectual and moral needs is relatively simpler in subject matter and methods of treatment than is much of the literature read by adults. But the qualities that belong to great and lasting literature exist in the best books read by children. These books possess the artistic quality that reveals itself in beauty of form or harmony between subject and treatment, the imaginative quality that is manifest in the suggestiveness that transmutes experience into art, the permanence of appeal that comes from realization of deep emotions, the individuality of style that reveals an author's personal attitude toward life and art. We need only to recall the work of such writers as Lewis Carroll, Hans Christian Andersen, Mark Twain, Rudyard Kipling, and more recently, Walter de la Mare, A. A. Milne, Charles J. Finger, and William Bowen, to realize that there are writers for children whose work shows the essential qualities of literature to such a degree that their work belongs to adults no less than to children.

Skillful selection of literature for presentation to any given child or group of children demands a liberal training in literature on the part of teachers and librarians. They must first of all be acquainted with the classics suited to children. These works may be as old as those of Homer or as new as those of Hawthorne; as difficult as the *Aeneid* or as simple as Mother Goose, Aesop, the old fairy tales, and the story of Robinson Crusoe. But to be considered classics, books must have received the approval of good judges for a long enough time to make that judgment sure. Hence classics are useful in helping children unconsciously to develop aesthetic standards. Next comes the necessity for an acquaintance with the wealth of the newer literature for children, so that a happy choice from its abundance may be made. And to guide the selection according to the latest psychological theories

a person needs training in child psychology. Thus equipped, one may reasonably hope to be able to find some literature which will suit the natural tastes of children at the various age levels in the elementary school and some which will help to open up to them new fields of interest.

Our intellectual and moral heritage is, like our ancestry, composite. Hebrew, Greek, Roman, English, French, and Teutonic elements are blended in our cultural past. We should draw from these and perpetuate what suits our composite racial and national spirit. And the common heritage of ideas embodied in intelligently selected fables, folk tales, myths, epics, and hero tales of these nations should serve as a great constructive force in the education of children.

The thought or content of the books selected for children should be worth while. It may be grave or gay, traditional or new, but it should be fundamentally sound. It should enable a child to interpret more fully and richly his immediate environment, or to project himself imaginatively into space and time, that he may relive as many individual experiences under as many varied conditions as may happen to appeal to him.

Literature for children should be not only basically true but of such a nature that it appeals to the emotions. If it consists merely of a catalogue of facts it will breed indifference to, or even dislike for, both any subject concerned and its treatment. It is the emotional appeal which leads a child to ask again and again for certain selections. The pleasure they give him may be the gentle melancholy which is the instinctive reaction to a "thing of beauty," as in the case of "The Snow Queen," by Hans Christian Andersen. Again the feeling aroused may be mirthful, like that excited by the "Jabberwocky," of Lewis Carroll; or it may be a thrill of excitement or fear, such as comes from tales of daring like those of Robert Louis Stevenson. Literature that excites disgust, contempt, and despair with reference to people,

conditions, and life itself should have no place in children's lives. If realistic literature is chosen it should be the kind of realism which is fair to life, not that which makes it a sorry, hopeless business to be borne as best it may. Adolescents frequently find a kind of morbid pleasure in poring over stories which represent all effort as a futile struggle. As a substitute they may be led to read some good historical novels, books of travel and adventure, bracing biographies, and beautiful poetry.

Except in a brief lyric or in a very short story a fine bit of literature has considerable range of emotion. It is the variety of emotional experience portrayed which in large part gives a sense of the fullness of life to such literature for adult readers as the plays of Shakespeare, the novels of Dickens, and the poems of Robert Burns. The greatest plays of Shakespeare run the entire gamut of human emotions: terror, love, sadness, madness, ambition, hate, revenge, humor, all have a place in them and lend rare richness of feeling to the fabric in which they are interwoven. That this principle applies no less truly to the best literature for children may be observed from the wide range of the emotional appeal in such popular favorites as *The Story of Dr. Dolittle, Tom Sawyer,* and *The Merry Adventures of Robin Hood.*

Closely related to the emotions is the imagination, an instrument through which the feelings are swayed—a divine gift so far as we know bestowed by the Creator upon man alone. Without it the world would have no scholars, no scientists, no architects, no philanthropists, no painters, poets, or musicians. Everything that has been invented or constructed, from the telegraph and the airplane to the newest cathedral and the latest philosophy, had its origin in the imaginative faculty. From the beginning of human history the dream, the vision, has had to precede every fulfillment, every step of progress.

Children are naturally imaginative and often insist upon dwelling in a world of imagination, the character of which is largely

determined by the literature with which they are familiar. So much has been written concerning the influence of books on the youthful imagination and the character which good reading tends to develop that it is almost superfluous to refer to the influence which such men as Abraham Lincoln, Daniel Webster, and John Ruskin assign to their early reading.

The need for bringing good literature into the lives of children is never more keenly realized than it is when one observes how careless some parents are, even those of whom better things might be expected, regarding the reading of their children. Far too many adults rest in smug security if the children of the family are away from bad companions of the street and absorbed in reading by their own firesides. Of what character that reading is appears to these parents to be immaterial. It may be coarse and vulgar, like the matter in the comic supplement and the joke column at their worst; it may be sickeningly insipid and mediocre, like the farce and melodrama in many popular magazines; it may be criminally suggestive of evil, like much of the material exploited by the average daily paper, the glaring, sensational headlines of which shout for attention to such matters as murder, burglary, arson, graft, divorces, and the most shocking scandals and immoralities in all ranks and conditions of society. Again it may be a best-seller much read and discussed by the adult members of the family or neighborhood—but for all that untrue to life, weak, and ephemeral; for instead of representing life as it is or as it beautifully and sanely might be, the best-seller often makes everyday life seem tame, meaningless, and uninteresting. All too often it throws into attractive relief characters who have broken the traditions and conventions which society has found essential to its highest good, and which cannot be cast aside in real life without suffering and disaster.

Much juvenile reading consists of such popular series as those suggested by "Dotty Dimple," "Elsie Dinsmore," Pansy, "Little

Colonel," "Motor Girl," "Rover Boys," L. T. Meade, Alger, Henty, and many other series of similar character. As a rule the books of a series, often fifty or more in number, are all alike, pretty boarding-school stories for the girls, affording a weak milk-and-water diet, which induces mental if not moral deterioration; athletic or highly sensational stories for the boys—nearly always vapid, untrue to life, and unprofitable, if not actually injurious. The worst feature of a series, generally speaking, lies in the fact that when a child has read one book of it he has read all; but the themes are so fascinating to his immature mind, which would grasp just as eagerly the strong virile stories of the *Odyssey,* the *Jungle Books,* and *The Boys' King Arthur,* that he will read and reread the entire series, filling his mind with useless chaff instead of golden grain. The best libraries for children are rendering a great service in refusing shelf room to such juvenile series as those suggested above, and in steering children into equally diverting but more profitable channels.

If the teacher can present good literature in a sufficiently attractive manner with due consideration for children's interests she may hope to counteract the influence of the trivial, the commonplace, and the vicious, by rendering permanently interesting the books that offer enjoyment, foster noble ideals of conduct, and stimulate the clear thinking that makes for growth of character.

In the present book there are discussed under their respective headings children's preferences in relation to problems of presentation, and the types of literature that are most familiar among those preferences, among which may be mentioned folk tales, fables, myths, hero stories, animal tales, modern fiction, historical and scientific books. For the sake of giving the older student orientation in the field of children's literature, chapters have been included dealing with the illustration and the history of children's books.

CHAPTER ONE

CHILDREN'S INTERESTS AND LITERATURE

Skill and taste in the selection of literature for children of any age depend upon sympathetic understanding of children, and of their interests and activities, as well as familiarity with the literature that has genuine appeal for them. All discussion of this subject inevitably goes back to the children, since in all problems of selection, their acceptance or rejection of specific pieces of literature makes them the final arbiters. *It is vital to provide the books that will be read,* for the older practice of presenting the books that ought to be read too often deprived children of finding any natural companionship with books—of feeling that books are their very good friends.

Students of children's literature are well aware that we are just at the beginning of the study of children's preferences. At present Dr. Jordan's *A Study of Children's Interests in Reading,* Terman and Lima's *Children's Reading,* Washburne and Vogel's *Winnetka Graded Book List,* W. L. Uhl's *Scientific Determination of the Content of the Elementary School Course in Reading,* and his more recent *The Materials of Reading* represent the most comprehensive investigations of children's reading tastes.[1] New lists based upon the recommendations of large numbers of children are now in process of compilation. Through such studies and investigations we shall come into real knowledge concerning children's preferences. In a transition period such as ours, it is

[1] Other recent investigations are those made by Green, Lehman, Forman, and Severance. For summary see "Summary of Reading Investigations," W. S. Gray, *Elementary School Journal,* March, 1927.

an illuminating experience for the teacher of literature to compare these lists of books recording the actual reading preferences of children with the titles appearing in lists hitherto recommended by those who were inclined to take children's likes for granted, and to note how many of the books long highly approved by teachers seem to rank relatively low in the esteem of children. The influence of the school is not the only factor in the problem, for home training, playgrounds, motion pictures, cheap magazines, Sunday supplements, advertisements, and the streets all contribute toward forming the child's standards. The question of selection is one bristling with difficulties for the open-minded adult who would choose to be guided by the interests of the children, and in doing so finds himself at variance with more conservative attitudes. Since our realization of the need for careful study of children's choices is greater than our understanding of the reasons governing their choices, the present study of children's interests has been made from the standpoint of the problems involved in the acceptance of children's literary choices as a basis for selection.

Consideration of children's reading preferences shows that young readers are notoriously conservative both in their demand for simplicity in stories and in their adherence to chosen favorites. All efforts to widen the range of their acquaintance with literature must take account of their individual tastes. The enthusiastic comment that begins, "It is as good as——," is possibly the highest praise that a young reader can bestow, for it means that the new book has met the test of his own comparative standard. The excellence of the child's unspoiled taste is best revealed to the adult by a close study of the specimens of literature children have accepted for their own. Such an experiment will carry the older reader a long way toward the discovery of the meaning of literature for children—toward finding out why children read the covers off some books and let others gather dust as they may.

THE EXPERIENCE OF YOUNG CHILDREN WITH LITERATURE

In the beginning, appreciation of literature has little to do with the immediate use of books, for young children are sensitive to the beauty of words and the wonder of stories long before they have sufficient mastery of the mechanics of reading really to enjoy the material in the school readers. Their contact with the literary heritage of early childhood depends largely upon the understanding and culture of the adults who are responsible for their welfare.

What are the interests of young children that have to do with the appreciation of literature? The little child lives in the immediate present. He does not trouble himself about his own past; he is not looking forward to any future. His everyday world is a place of such marvels and mystery to him that living for him is exploration of the actual. It follows quite naturally that he prefers to hear about the things that belong to his environment, that have to do with whatever he sees, or hears, or handles. His individualism demands that such stories be told in strong motor terms. What he likes best is to hear his own experiences reproduced exactly as they have happened to him. Stories based upon such experiences and containing the expressions used by children meet with enthusiastic response. "Improbability does not now disturb them at all, because things most commonplace to us—railroads and telephones and gas stoves—are quite as mysterious to them as goblins and enchantments. . . . And of course these things that we call commonplace are actually as wonderful as 'the starry heavens above and the moral law within!' This wonder is the child's most precious possession in the meeting of new experiences."[1] But unfortunately there are few stories of this type now in print. The reason for this is twofold: recognition of a literature belonging exclusively to early childhood is a recent development of modern psychology; the prevailing practice

[1] Leonard, S. A.: *Essential Principles of Teaching Reading and Literature*, pp. 96-97.

has been to force little children into accepting the literature better suited to older children.

The most representative contribution to the experience story of this newer type is found in the *Here and Now Story Book* by Lucy Sprague Mitchell. This collection of stories has been gathered directly from the children and is admirably suited to the tastes and interests of young children. Teachers who are eager to give their pupils greater freedom for story-building will find in the introduction of this book ample suggestion for the development of similar story experiences. The individual expression of young children in conversation is the beginning of this type of story.

Soon the little child shows, too, marked appreciation of stories about other children who do the things he likes to do. Sometimes it is enough that the same thing happens over and over again, as in the "Marni Moo" stories from Mrs. Mitchell's *Here and Now Story Book* or Gertrude Smith's Arabella and Araminta stories. That classic of early childhood, Helen Bannerman's *The Story of Little Black Sambo,* is fascinating because it is about a little boy who has the experiences children enjoy and long to have. Stories of cats, dogs, rabbits, and in a lesser degree, farm animals, now hold tremendous interest for the child. We should not forget the peculiar interests of the metropolitan child who is charmed with the stories whose patterns embody city sights and sounds and the magic of modern machinery. Save for Mary Liddell's unique *Little Machinery,* there are few books available in which writers have used the possibilities of weaving stories about the mechanical processes that are in the daily experience of the city child.

The fantastic, the remote, and the far-away baffle the young child, for he is so engrossed in finding his way among the realities of his immediate environment that he is not ready to enter the world of the imaginary. We can help him best to an appreciation of the imaginative by keeping close to what is actual for him. This

is particularly true during the first two years in school. This does not mean that we shall banish fairy tales. Far from it! But we shall avoid the blunder of bringing them too early into the child's experience for his fullest enjoyment of them. The marvels of the fairy world are appreciated with greater zest by the children whose sense of objective reality is strong enough to help them to realize that there is a fairy world. They enter it freely and joyously and without the bewilderment that often makes it remote or fearful to children whose experiences with the actual have been few or unsatisfying.

Stories of primitive life, particularly of the type found in Elizabeth DeHuff's *Taytay's Tales* fascinate children at this stage. It is the strong primitive quality of these stories that makes them so acceptable to children. Adaptation would render them meaningless. In choosing Indian material for use with the younger children we need to guard against two practices: first, the custom of sentimentalizing about the Indian in a fashion that misrepresents the Indian to future citizens; second, the habit of reducing *Hiawatha* to nothingness in the search for "something about Indians." *Hiawatha* belongs properly to the older children.

In the selection of all literature for young children the adult's peculiar problem is a better understanding of the child's interest in *pattern*. By giving close attention to the vocabulary and speech rhythms used by children in conversation and in free narration of their experiences the older student may best realize the child's need for a literary form that encourages expression through physical activity. In short, as psychologists have told us, the style in stories best calculated to please children is richly motor in suggestion. Let us remember that it is chiefly the child's delight in word-rhythms that makes the old folk tales and the Mother Goose rimes so fascinating to him. Poems simple enough for him to supply his own interpretation will give him the same pleasure, provided the rhythms are strongly marked and without

difficult inversions. But it is in the simple story of actual child experience that the adult will find his surest guidance in choosing the literature that is suited to the interests of young children.

LITERARY PREFERENCES BETWEEN THE AGES OF EIGHT AND TWELVE

During the third and fourth years in school the same types of literature are enjoyed that are liked in the first and second, with the difference that the selections are gaining in length and variety, and that interest in the highly imaginative now grows apace. At the stage when Rudyard Kipling's *Jungle Books,* Lewis Carroll's *Alice's Adventures in Wonderland,* Dhan Mukerji's *Kari the Elephant,* V. M. Hillyer's *A Child's History of the World,* and Walter de la Mare's *Peacock Pie* all hold charm and interest, the reading experiences that yield satisfaction must be correspondingly broad and varied. Children are now reaching out eagerly in many directions for all that is vivid, romantic, and thrilling; their keen interest in people now finds expression in emulation of heroes in books and friends in actual life; the pleasure they gain through doing things together makes any organization for social purposes an opportunity for adventure and experimentation. This zest for life makes them seek in books the color, vigor, and action they are realizing in their own personal experiences.

Children are now reading somewhat independently; they have formed an acquaintance with a considerable body of literature; they have developed preferences for particular types of books. What literature will appeal to readers with such varied tastes and eager attitudes? We may gather their canons of taste from their oral appreciation of the books they like—expressed in such statements as: "Lots happens"; "I wish this story were longer"; "The characters are real"; "I couldn't stop until I was through"; "I want another book just like this one," etc. If we propose to select books for children that will prove both sound

and acceptable, we must attend to these fresh, honest comments about books that have appealed to their readers as enjoyable, for choice must begin on the child's own level of taste and preference.

At this stage of development interest in the fairly long story manifests itself, for children now have discovered the charm of the book "that lasts a long time." We need to provide them with such stories in complete form, for the excerpt is unsatisfactory and confusing to the child as well as unliterary in the matter of approach. Among these longer stories there is none more heartily approved than is *The Adventures of Pinocchio.* For the child of eight or nine the appeal of this charmingly perverse little marionette is quite as universal as is that of *The Story of Little Black Sambo* for the younger children.

Why do children accept *Pinocchio* without question? It will pay adults to look at this story closely. Note the direct beginning, followed by the making of "the little wooden boy," in which every detail mentioned is essential to the rest of the story. A child experience thus establishes the mood of the story, for children imaginatively endow with life the things they have made with their own hands. To come upon such experiences in a book is for them a moment of great illumination. Therefore they accept *Pinocchio* as true. As the tale goes forward, the action grows naturally out of the dialogue, which makes the characters at once interesting and understandable to children. As Mabel Robinson says in her *Juvenile Story Writing,* the most significant of all elements in children's stories is conversation. Then this story is easy to follow, because we see the action through the eyes of Pinocchio himself with just enough help from the omniscient author to keep all details clear and to hold suspense. Since the consistency with which the waywardness of Pinocchio is portrayed affords children their keenest emotional satisfaction, the story rightly ends with his transformation. The length of *Pinocchio* is no barrier to enjoyment, thanks to the skillful pro-

portioning of the story that keeps each chapter fairly complete in itself, a device that helps children both to remember what has happened previously and to anticipate what is coming. In short, *Pinocchio* is a story that children can interpret through their own experiences and follow easily because of the emotional harmony between its form and its content.

Sometimes stories like *Pinocchio* are ruined for young readers by the deplorable custom of cutting the story into parts for the sake of having "reading lessons" of convenient length. Such a practice cannot be too severely condemned. To read the whole of *Pinocchio* for oneself at the age of nine or ten is no mean accomplishment—an achievement that a child should properly make in his own way and at his own reading rate. The values that are inherent in such an experience are lost when the child must read fixed portions each day and be prepared to answer questions that serve to test his comprehension of the text. The rereading of parts of a story that have appealed strongly may be delightful for a group of children in which each one has succeeded in reading the entire story individually, but the story as a whole should never suffer inartistic dismemberment.

Pinocchio encourages the reading habit, since children clamor for "another story just like it." Such a request might be variously satisfied with *The Memoirs of a London Doll, The Peep-Show Man, The Little Wooden Doll,* or *The Velveteen Rabbit.* Acquaintance with the stories mentioned would prepare the way for the enjoyment of *The Story of Dr. Dolittle, The Wonderful Adventures of Nils,* or *Alice's Adventures in Wonderland.* As for the doubts expressed concerning the fondness of children for *Alice,* let us remember the counsel of Annie Carroll Moore, "It is a fatal thing . . . to delay the first reading of *Alice* to the reasoning years."[1] It may be added that *Alice* must be available in her own book, not in the form of a selected chapter or excerpt.

[1] Moore, A. C.: *Roads to Childhood,* p. 140.

During these years symbolic stories such as *The King of the Golden River, The Blue Bird, The Ugly Duckling,* or *The Bee-Man of Orn* are popular if the edge of enjoyment in the use of symbolism has not been blunted by a too early use of fables. Mention of this type at once brings to mind Hans Christian Andersen. We hear that children really do not care for Andersen. They probably do not if they have heard his tales at six or seven, for the little child's world is not the realm of the Andersen stories. Perhaps the pleasure found in these incomparable tales is greatest for the children whose accumulation of experience is sufficient for them to delight in the fantasy, suggestion, and delicate humor of Andersen. Thus, for the majority of children, these stories are more acceptable in the fifth and sixth years of school than they are at an earlier stage.

The love of adventure that is so marked in all the activities of children during these years leads them to revel in the discovery of a whole world in *Robinson Crusoe.* It is a pity to use this classic in simplified form with young children, since such a blunder in selection may keep children from making a real acquaintance with this story at a later stage when they would enjoy it to the full. Some children will prefer the adventure story that is strongly realistic as they find it in *The Forest Castaways,* by Frederick Orin Bartlett, or *Merrylips,* by Beulah Marie Dix; others will want adventure with a highly romantic flavor such as they discover in *The Merry Adventures of Robin Hood,* told by Howard Pyle. Ballads, too, satisfy this desire for vivid action. Because of the curiosity children now manifest concerning people and customs the historical adventure story may help them in building an interest in real history. With the recent development in historical writing for children there are now available a number of books that will serve admirably in fostering the growth of such an interest. These books supply background for many favorite school activities, notably the excursion, the exhibit, and the festi-

val, all of which combine to give ample scope to the child in making his own interpretation of what he calls "the true story."

Children now have a keen interest in realistic stories about other children. With some it may become, for a time, the dominant reading interest. This preference begins with a liking for simple stories such as *The Birch and the Star, Lisbeth Longfrock,* and *Heidi,* and grows until it is best satisfied by books like *What Happened to Inger Johanne* and *The Adventures of Tom Sawyer.* With the realistic story of childhood children are severely critical. They demand the illusion of reality in all child characters, for they are quick to detect the false note of condescension or moralizing that may appear in commonplace examples of this type of story. For instance, the faithfulness in little details with which the character of Heidi is portrayed has kept interest in her fortunes perennial, despite the rather prim atmosphere of her story. In the use of realistic action, vivid setting, and concrete detail the story of child life shows, at its best, many of the qualities that mark the tale of romantic adventure.

"THE SERIES HABIT"

Any consideration of the reading experiences that come to children between the years of eight and twelve must take note of what librarians call "the series habit." The series type of book has been discussed with some fullness in the Introduction. Many children pass through a stage when they devour avidly series stories and ignore books of other types. The length of the period devoted to the reading of series books varies with individuals. Some boys and girls may read little else save the popular series stories for three or four months and then drop them for other books; others will follow the fortunes of series heroes or heroines for two years or even longer.

Why is the appeal of the formula-ridden story so strong? In the beginning, it is similarity found in the series stories that suits

children because their own experiences in life and literature are limited. Presently some of them recognize the presence of the formula and their interest wanes. As has been said, with many children, reading of this type is a purely temporary interest that soon passes and influences their taste for better literature slightly, if at all. Since series books are easy to read, "the series habit" fastens itself upon other children, and unluckily they remain absorbed in these concoctions during the years when the foundations for real and lasting pleasure in literature must be securely laid through acquaintance with books of permanent worth. Perhaps the most serious criticism we can level against the series story is that it is too easy; it encourages mental laziness and satisfaction with the obvious.

How may we help children not to limit themselves to one kind of book? To approach this problem with insight and sympathy adults will do well to read some of the ordinary books written for children. This will aid them in discriminating between the really interesting sequel and a feeble repetition of the same outworn artifice. When children have made the acquaintance of characters they like, they enjoy meeting them again in new situations; hence the justification for the sequel. Perhaps the most vital thing is to help children to have many kinds of vivid experiences in daily life, for through such experiences they develop the mental alertness and curiosity that enable them to reject for themselves commonplace books. At the same time we must take pains to present the desirable books in attractive editions and then give children opportunity for free choice among them. Few of the series volumes could hold their own in competition with books as alluring to the eye as *Number One Joy Street, The Book of the American Spirit,* the Kay Nielsen edition of Hans Andersen's *Fairy Tales,* Walter de la Mare's *Peacock Pie* with the Lovat Fraser illustrations, or Padraic Colum's distinctive *The Forge in the Forest.*

ADOLESCENCE AND LITERATURE

With the wider horizons of adolescence the reading tastes of boys and girls show increasing variety in range and quality of interest. Love for high adventure has now become closely related to the quest for the realization of youth's ideals, and the literature that satisfies eager young minds must voice dreams and visions. Special interests in the fields of science, inventions, the arts and crafts, have revealed the place and value of so-called useful books. Personal attitudes toward literature range from that of the young person who seizes avidly upon everything he can find in printed form to that of the child who systematically avoids all books.

At this stage the problem of selection is not so much an arbitrary question as to whether we shall use modern material or ancient masterpieces as it is a matter of knowing what children accept, so that we may help them to an appreciation of the better things in which they will find genuine appeal. During the adolescent years we can make an acquaintance with the best literature seem worth while in proportion as we treat with respect the known preferences of boys and girls. In encouraging the reading of better books the use of the more recent literature for children is of much practical assistance, for the titles of unwanted books seem to be well known to adolescent children, and they avoid them. But through the pleasure that comes to them in reading Eleanor Farjeon's *Martin Pippin of the Apple Orchard,* Charles Boardman Hawes's *The Dark Frigate,* Cornelia Meigs's *The New Moon,* or Charles J. Finger's *Tales of the Silver Lands,* boys and girls acquire confidence in the literary judgments of adults concerning new books. These newer books excite the kind of curiosity that induces more reading, and in the hands of the sympathetic teacher they may serve as stepping-stones to the classics of the world's literature.

INTEREST IN THE HEROIC AND ROMANTIC

It is during adolescent years that the great epics and romances make their strongest appeal. Because of their romantic spirit the stories of King Arthur, the *Odyssey*, the *Song of Roland*, the Norse Sagas, and the Celtic cycles awaken the liveliest enthusiasm among boys and girls, for in the heroic characters of the epics young people find the realization of ideals and qualities they admire and sometimes wish to emulate. The best versions of the epics and romances should be available, for the form must be in keeping with the spirit of these stories. To these classic and medieval stories we may well add the literature that celebrates our own pioneer history, for in it children find the same spirit of high adventure, courage, and achievement that has for them such tremendous appeal. In speaking of this so-called "epic phase" in the development of the child's reading tastes, Percival Chubb has justly observed, "The longer he remains in it, the better."[1]

In the use of romantic and idealistic literature the finest discrimination is necessary, since its charm and value may be totally obscured for some young readers through the glamor of impossible ideals exemplified in the action of chivalric heroes such as Galahad or Lancelot. To set up the impossible as a standard of conduct may be quite as mischievous as to ignore the necessity for worthy and attainable standards. Since the quest for the ideal appeals to young people, they need to realize that noble purposes may be achieved as fully in the acceptance and overcoming of the actual difficulties in everyday life as in the highly colored exploits of Arthurian knights. Literature can help tremendously in giving children genuine ideals as to what constitutes worthy and satisfying life purposes. Thus the unhealthy reactions that may come from the excessive idealism of the romantic cycles may be overcome not by edifying counsel or dull analysis but by friendly

[1] Chubb, Percival: *The Teaching of English*, p. 124

help in the discovery of interesting books that present the heroic achievements of such individuals as Abraham Lincoln, Jacob Riis, Helen Keller, Michael Pupin, and Dr. Grenfell, and by fiction in which the characters resolutely face the situations in which they find themselves. Thus the boy hero of *The Red Badge of Courage* masters the fear to which he ignobly succumbed and performs the duties expected of a soldier; the adventurers in *Gold Seeking on the Dalton Trail* accept the difficulties as well as the thrills that are part of the game of fortune-seeking; and Hugh Glass in *The Song of Hugh Glass* achieves self-sacrifice without self-pity.

Many young people show a kind of sensitiveness to the criticism of others that may develop into morbidity unless they can see for themselves the pettiness of parading one's own feelings and beliefs. S. A. Leonard has stated this problem admirably: "It is for literature to present such sensitiveness as an essential indicator of other people's opinion, but not as a determining factor."[1] Here literature may serve in the cultivation of sane social ideals by showing the difference between subserviency to public opinion and recognition of the point of view of other people. From biography we may gather many instances in which strong characters have wrought greatly in the face of ridicule, neglect, and calumny, and in the great majority of the school stories we find the main character appears in opposition to his fellows. In *Understood Betsy* recent fiction furnishes a striking illustration of how sensitiveness properly controlled may serve in the fulfillment of life's finer purposes.

In helping children to find idealistic literature many teachers blunder into building lessons around analyses of particular virtues, a process in which children are actually encouraged to read books for the purpose of listing them under such headings as "self-control," "industry," "perseverance," and "loyalty." Then

[1] Leonard, S. A.: *Essential Principles of Teaching Reading and Literature*, p. 121.

follow discussions and committee reports, in which good literature may suffer mutilation for the sake of extracting from its pages quotations and definitions suitable for the inevitable "list of ideals" to which "contributions" must be made. It is safe to say that such a misapprehension of the meaning of literature, coupled with such a lack of understanding of the adolescent, results in nothing save the cultivation of priggishness and sentimentality. In reply to the defense that children "respond" let us keep in mind the fact that they usually try to accomplish in school what is expected of them, but at the same time they appropriate intervals outside of school hours for reading adventure stories of their own selection that are carefully protected from any possible contacts with formal book reports or tabulations of the virtues. The teacher who knows children to the same extent that she knows literature makes every effort to keep all classroom experiences with books in the nature of pleasant, informal conversation among friends, for she knows the difference between a genuinely social atmosphere and the artificially induced "socialized recitation." It is needless to say that children know the difference, too. Through the standardized interpretation of literature we shall find no solutions for life's problems.

BOOKS FOR BOYS AND BOOKS FOR GIRLS

In the matter of books written for boys and books written for girls there is great diversity of opinion. Until very recently boys' books have been distinctly better than the regulation books for girls. But some of the newer writers for girls show a refreshing freedom from the sentimentality that marked the older examples of girls' books. Many girls have frankly declared their preference for boys' books. Both boys and girls usually enjoy stories about other boys and girls, if the setting happens to be that of a school. The books by Horace Vachell and Katherine Adams are notable examples of the school story that children have ap-

proved. It is important for teachers to have some first-hand acquaintance with the books that represent the life of the adolescent if they expect to have their recommendations taken seriously by boys and girls.

THE TEACHER'S SYMPATHY WITH CHILDREN

But whatever the age level of the children with whom the teacher of literature may have to do, she needs above all else the understanding of children that manifests itself in the ability to join enthusiastically in their activities. Along with this social aptitude her equipment must include that subtle appreciation of literature born of long and intimate association with the best in letters, for the teaching of literature is largely a sharing of life's experiences. Since the interests of children touch in some measure every phase of world literature, she needs the special kind of knowledge that comes from a critical study and evaluation of the backgrounds of children's literature.

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SUGGESTIONS FOR STUDY

1. In *On the Art of Reading* Sir Arthur Quiller-Couch makes this statement: "All great literature is gentle toward that spirit which learns of it. It teaches by apprehension, not comprehension." What suggestions do you find in this statement that are helpful in the selection of literature for children?

2. State as nearly as you can recall them your favorite books and stories between the ages: (1) five to eight; (2) eight to twelve; (3) twelve to fourteen. Why did you like them? In what way was the influence of each helpful or detrimental?

3. How may you discover the interests of a child which will guide you to the selection of literature for him that will both interest and benefit him? Illustrate specifically in connection with any child of your acquaintance.

4. From the *Here and Now Story Book*, by Lucy Sprague Mitchell, choose two stories and discuss the elements of appeal in them for children five or six years old.

5. What qualities do you find in *The Story of Little Black Sambo,* by Helen Bannerman, which would interest six-year-old children?

6. Consider the elements of appeal for children in (1) *The Wonderful Adventures of Ludo, the Little Green Duck;* (2) *The Poppy Seed Cakes;* (3) *Peacock Pie;* (4) *When We Were Very Young.* At what age would children enjoy these books most fully?

7. Examine this statement as to what constitutes a classic: "A piece of literature that has received the approval of good judges for a long enough time to make that approval settled." (Baker and Thorndike. *The Teaching of Reading.*) Does this definition provide standards by which classics for children may be chosen?

8. Compare "Brier Rose" from Grimms' *Household Tales* with "The Sleeping Beauty" from Perrault's *Fairy Tales.* Which is the more desirable version to use with young children? Why?

9. With children of what age would Kipling's "Toomai of the Elephants" find especial favor? Why?

10. For what age should you consider Countess De Ségur's *Memoirs of a Donkey* best suited? Madame De la Ramée's *A Dog of Flanders?* Why?

11. What is meant by "the right book at the right time"? Illustrate.

12. At what stage in a child's experiences would he most enjoy the Robin Hood stories? Through specific references to the stories, try to demonstrate that they would interest a child at the stage which you have specified.

13. Why are Hans Andersen's *Fairy Tales* better suited to older children than to younger children? If this is the case, how do you account for the practice of over-simplifying them for use with the younger children?

14. What do you consider a good age for the presentation of Stephen Crane's *The Red Badge of Courage?* Why?

15. Is *Lisbeth Longfrock,* by Hans Aanrud, good realistic literature for children of nine or ten?

16. Make a study of the popular juvenile by examining two specimens of commonplace quality. (1) Read *With Lee in Virginia,* by George Henty, and note its lack of atmosphere, its mechanical style, and its inaccuracies. (2) Read *Nathalie's Chum,* by Anna Chapin Ray, and note its snobbishness, its "smartness" and its spirit of money-worship. Compare with them these excellent stories: *A Boy at Gettysburg,* by Elsie Singmaster, and *Mehitable,* by Katherine Adams.

17. Suggest five books which you think it would be advisable to offer boys as a substitute for the series books. By specific references to any one of the series, show why it is objectionable.

18. Are Miss Alcott's books desirable literature for girls?

19. Indicate in what respects *The Trail of the Lonesome Pine,* by John Fox, Jr., is better reading for adolescent girls than *Patty in Paris,* by Carolyn Wells, or *Dorothy Brook's Vacation,* by F. C. Sparhawk.

20. What differences in the reading tastes of boys and girls have you observed? How do you account for them?

21. Compare *Tom Brown at Rugby,* by Thomas Hughes, with *The Crimson Sweater,* by R. H. Barbour, in such a way as to indicate their relative merits.

22. In what respects is the nonsense in *Alice's Adventures in Wonderland,* by Lewis Carroll, superior to that found in the average comic supplement? Be specific in your answer.

23. Why is *St. Nicholas* usually popular with children about twelve years of age? How do you evaluate the contents of this magazine? Compare the issues of *St. Nicholas* during the past two or three years with the bound volumes of the magazine during the years when Mary Mapes Dodge was the editor, and try to account for the reasons why children prefer the older *St. Nicholas.* Illustrate your answers by references to the magazine.

24. What is the best newspaper published in your town or city for children to read? Give a reason for your answer by specific references to a few numbers of it.

25. How do you account for the fact that city librarians say that the best literature is more in demand by the children of the poor than by those of well-to-do parents?

CHAPTER TWO

THE PRESENTATION OF LITERATURE

Today the much reiterated statement "Literature cannot be taught" is, perhaps, merely another way of saying that literature cannot be presented to children as it has been in the past. The older practice of using a single selection as a basis for a so-called appreciation lesson is giving way to the more generous conception of helping children to find in literature experiences through which their lives may be richer in happiness, adventure, and achievement. In the problem of method the implication for the teacher is clear: whatever the age of the children, the teaching of literature has more to do with interpretation in its larger aspects than with the manipulation of devices. If the selection of material is made with due regard for the real interests of childhood, discussed in Chapter One, then the modes of presentation must be in harmony with the responses characteristic of the ages of the children concerned.

We know that children like to talk, sing, and dance; they like to draw, paint, and make things for actual use; they like to make collections of objects having both temporary and permanent value. From consideration of such activities it is obvious that they will find joy and profit in literature in so far as it enriches the possibilities for doing things and for making things. Acquaintance with literature affords children the experiences of listening to stories and poems, of playing and illustrating them in their own way, of making all sorts of books of their own, of assembling collections of books for their own use, of repeating verse, as well as joining in good talk about the literature that is familiar to them. To satisfy such tastes and needs the teacher must be able

to tell stories artistically, to read poetry with distinction, to talk naturally and sympathetically with children, and to have some degree of skill in the handwork that has to do with bookmaking, construction of toys, simple sketching, and costume designing.

STORY-TELLING AS A MODE OF PRESENTATION

Since children delight in listening to stories and poetry, the teacher needs to know many stories, both new and old, so that she can tell them in the fine forms of the authentic versions. Particular care in the matter of form should govern the telling of the folk tales, for these stories deserve to be heard in the style that belongs to them as folk literature. Teachers who persist in offering children their own unliterary and over-modern versions of these stories deprive young listeners of one of the chief values in our common literary heritage. In choosing forms for telling it is well for us to remember that the majority of our preferred folk tales are taken from English, German, Norse, and to a lesser extent, Hindu, sources. If the teacher makes a practice of comparing all versions recommended for story-telling with the early recorded forms as they are preserved in the collections of Jacobs, Grimm, Dasent, Steele, and Frere, and with the best literary retellings, she will gradually acquire the critical point of view that will enable her to see why children need the experience of hearing the old tales in vigorous folk style.

"RE-CREATIVE STORY-TELLING"

How may one so re-create a tale, that its form will be preserved by the story-teller as a matter of course? In the mastery of the "re-creative," or rote method, as it has been so aptly styled by Miss A. J. Latham of Teachers College, Columbia University, the story-teller literally re-creates both its form and spirit in her own narration. This method is in strong contrast with the mechanical memorization of words that results in a parrot-like repetition. Yet

the story-teller keeps faithfully to the fine text of the story. To clear away possible confusion it may be well to point out that in "re-creating" a story one masters words for the sake of making a beautiful story live—a method which makes memorizing a means to an end rather than an end in itself. Thus the term "re-creative" describes the preparation of a story for telling not only as a process but from the angle of purpose. Inadequate standards and faulty methods in education have tended to discourage the development of an artistic method in preparing stories. In general teachers have been told to read a story over and over until it becomes very familiar, perhaps to outline it, and then to tell it, using as many of the phrases in the text as may be recalled conveniently. There is also much stress on "keeping the spirit of the story," though the suggestions as to how this may be accomplished are usually lacking in concreteness. Stories prepared in the fashion described have proved flat and uninteresting in presentation because the method fails to treat story-telling as an interpretative art. We should not tolerate actors, either professional or amateur, who, instead of rendering the exact text of a play, offered an audience paraphrases of its lines or as much of the text as they could remember easily. Yet teachers have been encouraged to do this very thing in telling classic stories. Is it surprising that the question is often asked, "Why is story-telling so poor?" To realize the preparation of a story for telling in the terms of the "re-creative" method is to preserve story-telling as an art rather than to bring it to the level of a mere pedagogical device. The mastery of the technic of any art means work, but the labor never becomes drudgery when the student works consciously to acquire the facility that will render his interpretation not only adequate but beautiful.

The steps in the application of the "re-creative" method may be outlined as follows. The story-teller becomes familiar with

the text she has selected by reading it many times for the sake of full critical appreciation of all the fine points of its structure and the details of its style. When she sees the pictures distinctly and feels the rhythm strongly she is ready to make the next step. Putting the book aside, she lives with the images of the story until she can see the whole story in sequence by means of her own mental pictures. When this is accomplished she turns back to the book, divides the story into its parts or its logical episodes, and masters the text in the same way that a song is learned by the rote method. This is usually accomplished with surprising ease and quickness because the story-teller has seen the story so clearly that its words and rhythms blend naturally into the pictures that are vivid in her mind. Her familiarity with the tale is such that she is aware immediately when she deviates from the original form, and she goes back to the book for self-correction as an actor consults his lines or as a musician a score. Next comes the telling of the tale as a whole to herself. Probably the story will be told or repeated many times as a whole because the story-teller is interested in making her interpretation as finished as possible in matters of detail. As the form becomes firmly fixed in her mind her telling gains in ease and spontaneity. The final step is the actual sharing with others of the tale one has re-created.

Story-tellers who use the re-creative method of preparing stories all comment on the fascination as well as the encouragement that is theirs in watching the story come to life through the exercise of their own power of imagination. In a large measure it is the easy and absolute mastery of form that gives the re-creative story-teller a freedom and directness in style and manner that are unattained by those who advocate telling familiar stories in one's own words or who practice go-as-you-please methods in story-telling. Teachers say that they can learn stories more quickly by the re-creative method and recall such stories more easily

on short notice than they can acquire stories prepared according to less artistic methods. Thus it is possible to master the form of a number of stories in a comparatively short time, so that one may soon possess the large repertory that is essential for successful story-telling. Surely this should encourage the busy teacher who is always pressed to find time for adequate preparation.

To children the experience of hearing a story means more if the form is the same on retelling as it was on the first presentation, for much of their growth in power of appreciation depends upon simply listening to familiar things over and over again. For this reason the habit of following the oral presentation of a story with the overworked question, "Why do you like it?" is a serious blunder from the standpoint of the child himself. In response to it he soon learns to make the conventional answers the teacher expects, and the pleasure of living intimately with his own reactions is, in consequence, not felt.

Let us remember, then, that we are not really telling children a story when we offer them, instead of the tale itself, merely our own imperfect recollection of it, any more than we are giving them a poem when we offer a paraphrase in place of the poem.

THE REPETITION OF POETRY AS A MODE OF PRESENTATION

Since the acquaintance of little children with poetry is gained so largely through the experience of hearing it, both charm and skill in its oral presentation are imperative in the equipment of the teacher of young children. The poems most enjoyed by them are so short and simple that a teacher can soon master nearly all of them by such a scheme as trying to add one or two each week to her storehouse of remembered verse. For the older children there is a charm about poetry repeated quietly, without affectation and with full appreciation of its cadences, that is never realized so fully when it is read to them from a book.

Children learn verse with pleasure when the experience is not forced upon them as "memorizing," for recalling the form of a poem should come to them as the delightful by-product of familiarity. Each child should be encouraged to appropriate the poetry that appeals to him. Now and then periods may be given over to the repeating of verse for the sake of the pleasure that comes from the sharing of one's favorite poems with others. There should be no effort made to teach any poem formally for the sake of "memorizing" it, because any reproduction of either poem or story that is educationally worth while is both spontaneous and individual so far as the child is concerned. The teacher who can repeat a few choice poems is the teacher who is most likely to bring to children the full joy of knowing poetry.

Both story-telling and the repetition of poetry should be continued throughout the elementary grades as modes of presentation. Many people have assumed quite erroneously that story-telling belongs chiefly in the primary grades, but its continued use with the older pupils means for them a richer appreciation of literature. Probably they form a more exacting audience than do the younger ones, but their enthusiastic response to a well told story or to the lines of a stirring poem is one of the teacher's rewards.

One teacher tried reading and repeating a great deal of verse to her pupils without interruption or comment. The poems were presented almost incidentally, that is to say, without the slightest formality. The children were not questioned about the poems, though any questions they raised concerning some of them were answered. But the requests for the repetition of certain poems came very often, and soon the teacher observed that they were repeating among themselves such poems as Walter de la Mare's "Hide and Seek," William Blake's "The Piper," Lewis Carroll's "Jabberwocky," and Rose Fyleman's "There Are Fairies in Our Garden." Some children read eagerly in the books containing these poems.

This sort of work had continued for several weeks when one day the teacher unfolded a newspaper, saying, "This morning I read these verses while I was riding on the street-car. May I read them to you?" The children assented willingly. She read the newspaper verses, in which the return of spring was welcomed in trite phrases and with a deadly regularity in rhythm. At the close the children looked blank. Then a boy remarked, "It doesn't sing!" and a girl added, "It has no nice words." At once the teacher asked, "Could you repeat for us a poem that does sing?" The boy responded immediately with the first stanza from Blake's "The Piper":

> Piping down the valleys wild,
> Piping songs of pleasant glee,
> On a cloud I saw a child,
> And he laughing said to me:

At this point the other children joined him spontaneously in finishing the repetition of that perfect song. Then the teacher asked the little girl for a poem with "nice words." She complied quickly with De la Mare's "The Barber's" and as she uttered the last lines,

> Then out a shin-shan-shining
> In the bright, blue day,

her eyes glistened and with the last word she broke into a merry little chuckle.

The teacher then picked up the newspaper again and said, "When I read these verses this morning, I felt about them just as you have, but I thought it would help me to have your opinion about them." Then the conversation passed to talk about other poems, and the indifferent verses were forgotten. The rather remarkable taste displayed by these children, none of whom gave evidence of unusual gifts, shows what familiarity with the best may do for the making of standards. These children had

heard an abundance of real poetry, selected with such discernment on the part of the teacher that they had come to delight in singing lines and in words used with precision and feeling for color. Furthermore, they had always been given ample time in which to discover and enjoy their own reactions, since their teacher had never cheapened or spoiled their experiences with poetry by subordinating its charm to any utilitarian or merely immediate purpose. In their own way these children had realized the truth of Poe's statement that poetry is "the rhythmical creation of beauty."

When the longer narrative poems begin to attract children let us take special care to present such selections as literary wholes and not in the form of excerpts, because the substitution of parts and pieces for wholes deprives children of opportunity for making natural approaches to poetry of the narrative type. Obviously a poem is scarcely suitable for children unless it can be used as a whole. The usual argument put forward in defense of the excerpt is that the length of some poems is such as to make their presentation difficult. If it is simply a question of length we should remember that long narratives in verse, such as *Hiawatha, Sohrab and Rustum,* or *The Rime of the Ancient Mariner,* are best suited to the older children who can read independently. Once such individual reading is fairly under way the teacher's part is to supply help as need may arise. Poetry of this type lends itself to rapid reading, but when it is submitted to extended analysis and dull discussion it loses all flavor for youthful minds. Here it is well to keep in mind that narrative poems of middle length, such as Arnold's "The Forsaken Merman," Longfellow's "The Saga of King Olaf," Christina Rossetti's "Goblin Market," or Lindsay's "In Praise of Johnny Appleseed," pave the way most naturally and pleasantly for enjoyment of the longer narrative poems the first reading of which must extend over a period of several days.

APPROACHES THROUGH EXPERIENCES

From the standpoint of children's interests the presentation of literature may be considered successful if the children can appropriate the literature offered to them without elaborate explanation by the teacher. It follows then that she must know them well enough to realize what literature they can interpret through their own experiences. Where it happens that the background of children is unusually limited, it is necessary to devise ways of giving them novel and surprising experiences before trying to introduce them to specific bits of literature that may require such a basis for full appreciation.

Shortly before Christmas a teacher wished to present Margery Williams's *The Velveteen Rabbit* to a group of rather stolid children still grappling with the difficulties of learning English. In the course of many conversations with them she discovered that practically none of them had ever enjoyed the possession of beautiful toys. Clearly the simple way of talking about toys that might have proved a delightful approach to this story with more favored children could mean little or nothing to this group. Then the teacher purchased a toy rabbit that most strikingly resembled the rabbit described in the story. In the center of a wide window sill in the schoolroom she arranged some Christmas greens in a vase; at one end of the sill sat the toy rabbit, and at the other end the charming volume containing the story stood open at one of its most alluring pages. When the children came in, the toy rabbit at once caught their attention, but they bestowed only casual glances on the book. In the course of a day or two they began looking at the book eagerly. Then came the question, "Is the book about the rabbit?" The teacher answered promptly, "The story is not about our rabbit, but it is about a rabbit very much like ours. Would you like to hear the story?" Of course they wanted to hear the story, and so the teacher read the whole of *The Velveteen Rabbit,* without

comment or interruption, while the children listened in rapt silence. The free conversation that followed the reading, and the frequent requests that came for reading it again during the year were ample proofs of comprehension. Here it is important to observe that the children had time in which to discover for themselves a connection between the toy and the story.

Thus the tedious approach of the older type may be replaced by many opportunities for rich, purposeful activities that will so enlarge backgrounds and open vistas for the children that they can discover the new and unfamiliar through the known and familiar. No amount of talking about the material by the teacher is a substitute for actual experience. A teacher told the story of the Little Red Hen to a group of children and at the end added the question, "Wouldn't you like to be like the Little Red Hen?" The children agreed in chorus that they would, and were soon engrossed in a most sentimental conversation about their own virtuous achievements in which the story as a story was quite lost. The question cited here is a good instance of the kind of suggestion we need to avoid most carefully with children of any age, for it always brings forth the same maudlin discussion that has nothing to do either with life or literature. The sentimentality displayed by adults in such moralizing makes it clear that the relation between the happy, wholesome adventures of childhood and desirable behavior is understood as yet very imperfectly in its bearing upon method.

If the presentation of a story or a poem must be weighted down by many introductory remarks, and dulled upon its conclusion by excessive questioning, obviously the children have not had the experiences that would enable them to supply their own interpretation. It may be that the material is too mature in subject or treatment or lacking in the elements necessary for genuine appeal. But the teacher should know her pupils so well that her presentation of literature to them will never suffer such crude handling.

In this connection teachers will do well to ponder again that admirable statement made by Sir Arthur Quiller-Couch in *On the Art of Reading*, already quoted on page 36, "All great literature is gentle toward that spirit which learns of it. It teaches by apprehension, not by comprehension."

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SUGGESTIONS FOR STUDY

1. Why is it better for the teacher whenever possible to repeat poetry to children without the use of the book? Mention poems you would select for this purpose for: (*a*) the primary grades; (*b*) the fourth and fifth grades; (*c*) the sixth and seventh grades.

2. Why is it that young children gain more satisfaction from hearing folk tales *told* to them rather than *read* from the book? Select six stories that would be especially desirable for the teacher to be able to tell young children.

3. Choose a group of stories and poems that would interest kindergarten or first-grade children engaged in building either a playhouse or a grocery store. Justify your choices.

4. Examine the form of "Hafiz the Stone-Cutter," given in Shedlock's *The Art of the Story-Teller,* and tell why it is an excellent form of this story for the use of the story-teller.

5. What types of stories would you choose for reading aloud in the first three grades? How does the story selected for reading aloud differ from the story that is selected for telling? Justify your choices.

6. Select a group of stories and poems that would help children in the second or third grades in the making of a spring festival, a Thanksgiving festival, and a Christmas festival.

7. Why is the presentation of the story or poem far away from familiar interests and experiences out of harmony with modern ideas of the teaching of literature?

8. Plan a bookshelf containing material suitable for free reading by a fifth-grade group and make suggestions for creating interest in its use.

9. How would you introduce children to the following books: *A Child's History of the World,* by V. M. Hillyer; *The Story of Mankind,* by Hendrik Van Loon; *In the Days of the Guild,* by Louise Lamprey; *The Voyagers,* by Padraic Colum? What stories would you use along with these books?

10. Select several poems that children would enjoy at the same time they are reading the *Odyssey, The Merry Adventures of Robin Hood,* or the Norse Myths. Give reasons for your choices and suggest possible modes of presentation.

11. Give suggestions for the celebration of Good Book Week that would help to develop interest in better books.

CHAPTER THREE

CREATIVE RETURN FROM CHILDREN

The tendency to overemphasize the securing of results, too often for the sake of trivial and immediate purposes, makes us forget that mere reproduction on the part of children is by no means genuine self-expression for them. Persuading children to share in some form of creative return that may seem interesting or worth while to the adult is far from helping them to find in their acquaintance with literature a satisfying experience. The forced response does not help the child to discover his own ideas. Again it seems pertinent to stress the importance of waiting for the comments and suggestions that children may offer, so that modes of presentation may harmonize better with the forms of appreciation children express or use most naturally.

Since no single selection will afford all types of experience to a child the skillful teacher will try to give all the members of a group the utmost freedom in choosing individual forms of interpretation. The first approach to any story or poem must be made in a fashion that is variously stimulating to children. A teacher told to a sixth-grade class "The Pied Piper of Hamelin," using the exact text of Robert Browning's poem. She invited the pupils to listen, with the simple introduction that a great poet had made this story in verse to amuse a boy friend. Upon conclusion of her recital she waited quietly for the children to express their reactions. Some of them spoke at once of particular lines and passages; some wanted to hear certain portions again and the teacher complied at once with this request; others wished to read the poem for themselves—a reaction that had been anticipated by

the teacher's having copies easily available upon the bookshelves. Some of the most attentive listeners said nothing at all.

For a few days the teacher waited. Her understanding of child nature was so deep and sympathetic that she was able to apply concretely the principle succinctly stated by Marie Shedlock, the English story-teller, in *The Art of the Story-Teller:* "I have always maintained that five minutes of complete silence after the story would do more to fix the impression on the mind of the child than any amount of attempt at reproducing it."[1] After a few days several of the children suggested that "The Pied Piper" would make an excellent play. They were encouraged to try out the idea. Others in the group were not interested in this scheme for a play because they were absorbed in making illustrations of their own for the poem, and others, fascinated by the rhythm, were eager to try telling original stories in the manner of "The Pied Piper." All the children agreed that these various activities might continue without conflict or interference. Very shortly, the play-making group discovered that nearly all the speeches needed for their play were contained in the text of the poem itself and that the few required in addition could be written by themselves in verse that represented a fair imitation of Browning's form. Practically all the unusual words occurring in the poem were looked up by the children as they felt the need for greater clarity. Once a word was understood in the sense in which it was used by the poet, there was no desire for any substitution of words. The pupils made the discovery, too, that a play with so many characters could be more easily produced without a change of setting, and so the story was manipulated in such a way that the entire action might take place in the central square of Hamelin before the town hall. As the work proceeded, the play grew from a rather simple dramatization into a plan for a festival, in which all

[1] Shedlock, Marie L.: *The Art of the Story-Teller,* p. 150.

the children were pleased to participate. One of the by-products of this project was a festival book which in itself was ample proof of the importance of encouraging many kinds of self-expression, for it contained not only a full account of the making of the festival, but the individual illustrations that had served as designs for the costumes and setting, together with all the original composition that had developed from the pupils' acquaintance with "The Pied Piper." The making and assembling of the book represented the contribution of three children who took minor parts in the festival and offered no original literary work, but who possessed much mechanical skill and a feeling for order that found expression in a really well-made book. Through the preparation of the festival opportunity arose for free and natural correlation with other activities. It chanced that during the course of the work centering around this interest in "The Pied Piper" one of the children told the story voluntarily to some visitors. To their surprise the child kept to the text of Browning's poem as simply and naturally as though she were using her own words.

In considering the value of this particular piece of work it is important to observe that the teacher presented a beautiful poem in a manner that gave wings to the imagination of the children. No amount of talking about literature will convey its message to children so effectively as will a sincere and artistic oral presentation, free from useless comment or explanation. Furthermore the teacher understood the need for giving children time in which to live with their reactions before trying to express them concretely. The abundance of materials of all kinds encouraged free experimentation with individual ideas. The children knew that the teacher could be counted upon to accept their suggestions. This festival growing out of acquaintance with "The Pied Piper" was a success chiefly because it was the children's discovery rather than the teacher's.

Many children develop appreciation of literature and the other arts more fully through their own creative efforts than they do in

contemplating the work of mature artists. The skillful teacher takes care not to force literature upon such children. As a case in point, one little girl apparently read nothing but fairy tales and was most inattentive to other types of reading matter. At the same time she composed many verses, delicate, child-like fancies, in which there were often true poetic touches. She usually copied her verses on large sheets of paper and decorated the pages beautifully in color. The "books" she assembled were quite the marvel of her schoolmates. At last came the opportunity for widening her horizon. In the course of a study of shipping and exports the other children in the class had read many sea stories and ballads. They were eager to make a book of ships, in which the pictures would be supplemented with selections from the literature of the sea. Although they had gathered an amazing amount of material and were teeming with ideas, none of the proposed schemes for arranging the book satisfied them. Then the poetic little girl, whose interest in geography had been of the mildest, was called in council because she knew how to make books. She not only helped most generously, but in working on the plan for the book of ships she began to read with interest the kind of literature she had hitherto most sedulously avoided.

BALLAD-MAKING

Interest in the ballad stories often serves to encourage experimentation with ballad-making. In an eighth grade the pupils became interested in verse writing. After reading many kinds of poetry, particularly narrative and lyric, they agreed that they would like to try composing ballads. During the weeks that followed many ballads were submitted. Some of them dealt with traditions belonging to the early history of the community—familiar stories in which were love, adventure, and sometimes a tragic ending. Others were built after the fashion of the medieval ballads and recounted old folk tales in a new way. The results, always interesting and individual, threw much light upon the

creative work of boys and girls as well as upon their appreciation of literature in general. One of the experiments in making a ballad out of "Bluebeard" is reproduced, not as an example of superior literary quality, but as a highly natural and unstudied product of an ordinary child.

THE STORY OF BLUEBEARD[1]

Now listen, friends, and I will tell
A tale of long ago;
Of Bluebeard with his bright blue hair,
And bright blue beard, you know.

A very wealthy man was he,
With chests of glittering gold,
And piles and piles of precious stones,
And piles of silver, cold.

But all his wealth did please him not,
For he did want a wife;
Said he, "Whoe'er will be my bride,
Shall labor not in life.

"And she shall have my precious stones,
And all my silver, too."
But none would wed this frightful man,
This man with beard of blue.

Now near Bluebeard a widow lived,
With two sweet daughters fair,
And Bluebeard wished to marry one;
For Fatima he did care.

"O come, sweet maiden, be my bride,
And you shall wealthy be;
Your mother and your sister bring,
And all may dwell with me."

"I will," she said; "I'll marry you;
Tomorrow we will wed."
For much she loved his wealth, you know,
And jewels for her head.

The next day was the wedding day,
A bright warm day was it,
Fatima, happy as could be,
On a jeweled chair did sit.

[1] This ballad was written by a pupil in division B of the eighth grade in a class taught by Miss Nellie Warden of Louisville, Kentucky.

And they were married on that night,
A happy pair were they;
A feast was held to honor them,
And finish up the day.

But soon Bluebeard must go away,
A long, long trip to make;
But ere he went he said to her,
"My keys I will not take.

"I'll leave them all with you, my dear,
And you may try each door
But one, that this small key does fit;
I've told you of it before."

And then Bluebeard took leave of her,
And back to her friends she went;
But soon she quietly slipped away—
To open that door she meant.

She turned the key and then the knob,
And peeped into the room.
She saw dead wives, their heads cut off!
For murder had been their doom!

She screamed and the key fell on the floor;
A bloody stain was left;
She locked the door and ran away,
And scoured with fingers deft.

The stain Bluebeard must not see there,
For she had promised true
To never use that one small key.
What should, what should she do?

She scoured and scrubbed; the stain came off,
But just to come again,
She used all kinds of scouring soaps;
Her scrubbing was in vain.

She went to the window and did look out,
And whom did she happen to see?
Why, Bluebeard coming up the walk,
No other could it be.

She put the key in her pocket at once,
And went down to see Bluebeard,
Pretending not to know where 'twas,
Though he'd find out, she feared.

"Where are my keys?" he asked of her,
"Right here, my dear, are they."
He looked at her. "They're not all here;
Where's the little one, I say?"

"Indeed, is it not there also?"
"You know it's not," he said,
"Give it to me at once, at once!
And now you'll lose your head!"

And then she wept and begged for life,
But all she said was vain;
"O give to me one moment short,
In which to pray again."

He granted this and nothing more—
Her life he would not spare;
His heart was still unmoved and hard,
And so she climbed the stair.

Her sister Anne went with her, too.
Fatima did not pray,
But only waited in suspense,
For her brothers to come that day.

"Sister Anne! Sister Anne! Do my brothers come?"
She asked then in an anxious tone;
"I see them not," said her sister Anne.
Fatima gave a groan.

"Do you see them yet?" she cried again,
"O sister, sister Anne."
"I see nothing but a cloud of dust."
Then to cry Fatima began.

Then Bluebeard, angry at his wife,
For staying there so long—
"Will you come down, O wretched maid?"
He cried in a voice so strong.

Fatima, frightened, answered back,
"O wait one moment more,"
"If you don't come down, I'll come up there,"
Did angry Bluebeard roar.

"Sister Anne, are my brothers coming?"
"O yes!" said her sister then,
But heavily tramped old Bluebeard, though,
A-coming to their den.

He opened the door and did walk in,
And then he drew his knife.
He grasped her beautiful golden hair—
He meant to take her life.

When in there rushed her brothers three,
And grabbed old Bluebeard's hand;
They slew him with his own sharp knife—
No longer did he stand.

Fatima, her brothers, and sister Anne
Did every one rejoice.
"O, now we are rich," they all did cry,
In a very happy voice.

On the ten- and twelve-year old level we find many children who are inclined to compose stories that are decidedly like fables and who thus make the discovery of the type experimentally. It would seem that acquaintance with the classic collections of fables belongs to a much later stage in the child's reading experiences than the placing of the fable in readers and in curricula generally indicates. A group of seventh-grade pupils keenly interested in verse-making chose to retell Aesop's Fables in rime. Some of their verses are included here as indicative of the kind of interest the fable holds for children when it is properly placed.

THE ANT AND THE GRASSHOPPER

Some ants were busy drying grain one day;
A woeful grasshopper came along that way.

"Oh, neighbors dear, give me some food, I pray;
I'll pay it back to you another day."

"Last summer did you store your food away?"
"I had no time," he said; "I sang all day."

In scorn they cried, "You sang all summer long?
You may dance in time to that same song."

Remember when your little tasks you shirk,
That he should never eat who does not work.

THE FOX AND THE STORK

Once a stork was asked to eat
By a fox known as a cheat.

From a shallow dish he ate,
But the stork—sad was her fate!

Not a morsel could she get;
All she did was stand and fret.

"Come, my friend, and dine with me,"
To the fox next day said she.

"With the greatest pleasure, then;
Pray, wilt thou now tell me when?"

Said the stork, "On Monday night."
"Oh," exclaimed the fox, "all right."

Meat was served in a slender vase;
Now the fox felt out of place.

Try with all his might and main,
Not a mouthful could he gain.

Supperless he went that night,
Knowing he was served just right.

THE HARE AND THE TORTOISE

The hare and tortoise once had a race,
And the fox was the referee;
The tortoise went off at a very slow pace,
When the signal came, "One, two, three!"

The hare, he stopped to take a nap,
And by him the tortoise stole;
Just then the fox gave the hare a hard rap,
The tortoise had reached the goal!

The hare went home with a downcast face,
And the fox did laugh, they say;
The hare he hated his disgrace,
And the tortoise went on his way.

COLLECTING AND APPRECIATION

When children can use books with some degree of independence, their vital interest in collecting and constructing opens to them many of the most delightful approaches to further acquaintance with literature. As a child gathers poems for an individual anthology, he is eager to read an abundance of poetry in search of additional treasures. From year to year children will continue to enjoy the making of such personal collections. If we hope to foster such an attitude toward poetry with children we must take care to keep activities that are so highly individual far away from the idea of a general assignment.

Some teachers, eager to encourage the collecting of literature, make the blunder of assuming that such activities interest all children in the same way. Thus one teacher decided in advance that her pupils needed the experience of collecting poems and stories. At the time, the class, a fifth grade, were absorbed in making a spring festival. None of the children had seen the possibility of keeping a class record of the festival, and here the teacher thought she had an opportunity. Instead of throwing out a few suggestions and waiting for a response, she borrowed some festival books made in another school in which copies of favorite selections offered by individual children were included along with original contributions. She showed the books to her class with this comment: "Something seems to be lacking in our festival." Up to that moment the children had not suspected that their plans could be inadequate. But now urged on by the zealous teacher they agreed that each member of the class should offer his favorite spring poem for a festival book. At once the search for favorites began. As it happened some children industriously copied poems that were suitable in theme for the proposed book but were far from being favorites in the sense of familiar acquaintance. In the course of the "general" activity

one child remarked, "There are so many flower poems in now, I think I'll get a tree." In the same short-sighted fashion the teacher pointed out the desirability of including some original verses and compositions. The original work that finally appeared in the book was laboriously ground out upon the insistence of a small committee that solicited contributions by the methods they had employed in gathering news items for the school paper. To the teacher the scheme was a success because every member of the class was represented in the collection. The final result was in part a poor imitation of the excellent books used for the so-called stimulation, and in part an effort to give the teacher what she wanted—a festival book to show chance visitors. In no wise did this compilation represent the actual tastes or interests of the pupils.

Another teacher helped her pupils to discover the pleasure and value in making one's own collection of favorite verse by offering this suggestion in a most casual way, "Whenever you find any poem you enjoy particularly, we should be glad to have you share it with us, if you wish to do so." A few days passed. Then a child brought to the teacher a copy she had made of Christina Rossetti's "Who Has Seen the Wind?" The teacher expressed her satisfaction to the other children with the words, "Betty has enjoyed this poem so much that she has made her own copy of it." Bit by bit the other children brought in copies of verse they cared for. Sometimes the offerings were read to the class, sometimes only to the teacher, and sometimes put by with just a word of quiet praise from the teacher. One day a little girl brought in a crude notebook filled with poems she had copied. The teacher exclaimed, "Dora has made an anthology!" The strange word fascinated the children and while the magic of its syllables was upon them, the teacher explained to them the meaning of anthology as a collection of "flowers of literature." At once the new word came into discriminating use with the children and

guided their growing interest in making individual collections of poetry.

Here, as in the illustration of stories, the child must be free in his choices, for he is making a book for himself rather than a collection that reflects the taste we may hope him to acquire. If the level of poetic quality is distinctly commonplace in his anthology one year, the next year such a collection may show surprising growth in taste. Children enjoy reading the anthologies made by other children, provided there are no comparisons as to either selection or form. Many projects of this type are marred by "choosing the best book," or by the introduction of prizes. Social competition can have no place in work that is as individual as anthology making. Let us treat such personal collections with the utmost respect, and try to improve taste, not by finding fault with individual choices, but by making the experiences with better literature more delightful than those afforded by mediocre material.

THE WIDENING OF HORIZONS

The annual Children's Book Week provides a most favorable opportunity for the examination of books, both new and old, and all the projects and exhibits connected with it may contribute richly toward keeping literature alive for children. In a seventh grade a resourceful teacher discovered that the majority of her pupils seemed to have missed reading most of the books children normally become acquainted with in the third and fourth grades. This gap in their early reading experience was due to the fact that they were foreign children whose real use of English had been achieved in the upper grades. Since older children resent reading books that are obviously too young for them, the teacher set about in another way to help them build their own background. Early in the month preceding Book Week the school librarian invited the class to help her in choosing the best books for the exhibit

to be arranged for the younger children in the school. A part of this work consisted in writing simple but enticing book reviews and advertisements of two or three sentences designed to catch the attention of the young readers. At the beginning of the experiment the teacher remarked, "We feel you can help us better than any other people we know, for these children are learning English just as you were three or four years ago, and you can understand their problems better than grown-ups can." This struck just the right note for this particular group. Soon they were deep in *Pinocchio, Alice in Wonderland, Doctor Dolittle,* and volumes of fairy tales and animal stories—in fact in all the books the teacher had wished they might come to know. They wrote reviews with enthusiasm and took great pride in helping assemble the exhibit for the younger children.

Much interest in Helen Hunt Jackson's *Nelly's Silver Mine* was created by this advertisement: "Did Nelly really discover a silver mine? Did Mr. March ever get well again? Who was this Mr. March anyway? If you are interested enough to find out, read—*Nelly's Silver Mine.*"

A boy wrote this review of *The Childhood of Ji-shib the Ojibwa,* by Albert E. Jenks; "The book tells how Ji-shib grew from his childhood to manhood and learned all the things an Indian boy should know. It also tells how he killed his first rabbit and doe and how he prepared for the 'war-path.' It tells, too, how he did a great many other things for his tribe while he was still a boy no older than you."

The review of *The Biography of a Grizzly* brought many calls for the book: "This is a little book with a big name. It is the life story of a brown bear. Now, boys and girls, Wahb the grizzly was cross and angry, and I think he had two good reasons for it. The first is that a cruel man had shot his family and he hated all men the rest of his life. The other is that you don't read his story after he took so much trouble to get it ready for you. In

order to make things pleasant for this orphan bear you must begin by reading his life."

In all work of this type the teacher's task is to guide rather than to direct, for the vigor and spontaneity of such activities will disappear whenever they degenerate into any approximation of the conventional type of "book report." Since oral appreciation is probably most worth while when it is expressed in the form of pleasant conversation among friends sharing literary experiences, the skillful teacher will make informal discussion rather than set tasks the custom and practice in her classroom. The activities that center in both composition and construction will serve to enliven such exchanges of ideas and thus will enrich appreciation.

SUGGESTED READING

Cook, H. C.: *The Play Way.* Stokes. 1919.

Francis Parker School Studies in Education, Vol. V. "Creative Effort." Francis Parker School, Chicago. 1925.

Lamborn, E. A. Greening: *Expression in Speech and Writing.* Oxford. 1922.

Leonard, S. A.: *Essential Principles of Teaching Reading and Literature.* Ch. 9. Lippincott. 1922.

Mearns, Hughes, ed.: *Creative Youth.* Doubleday. 1925.

Overstreet, H. A.: *Influencing Human Behavior.* Ch. 13. Norton. 1925.

SUGGESTIONS FOR STUDY

1. How does informal talk about good literature help to interest children in the making of verse and prose?
2. Select three ballads for reading or singing that might encourage children either in ballad-making or in dramatization.
3. How can a teacher correct faulty or careless speech or action without crushing the spontaneity of the children?
4. Discuss the drawing of pictures or original illustrations as a form of creative return with children. Why do we need to accept such expression as a mode of literary appreciation?

5. What materials should always be available for the book-making projects so much enjoyed by children?

6. Comment on this statement: "I lead children to imagine things, I tell them to think of the inside of things instead of the outside, for my aim is to encourage imaginative and creative rather than reproductive art. It is not representation but creation. Representation is literal; creation is spiritual." ("The Artist and the Child," Peppino Mangravite in *Progressive Education,* Vol. III, No. 2. April-May-June, 1926.)

7. In what respects do children profit from friendly teacher-guidance in connection with creative writing?

8. How does opportunity for free expression in speech and writing help to build appreciation of linguistic form and a better understanding of the principles governing good usage?

9. How may the reading of such stories as Evaleen Stein's *Gabriel and the Hour-Book* serve to encourage interest in creative effort?

10. How would you encourage the making of original verses by children who have had little opportunity to express their own ideas? Why is it important to help children keep such work in permanent form?

11. Why is it important that the teacher should never disturb the child's own idea by telling him how to begin a bit of writing or reproduction? Why should the teacher withhold suggestions until the child has made his start?

12. What models are most helpful to children in the cultivation of their power to express themselves in rhythmical speech?

13. How may original composition help to interest children in the necessary correction of their own work?

14. How may adult standards of excellence inhibit creative work on the part of children?

CHAPTER FOUR

DRAMATIC PLAY AND CREATIVE RETURN

At all stages of their experience children profit greatly from the self-expression attained by them through the many modes of dramatic play that may have interest for them. Since children vary in their preferences as to modes of dramatic expression they enjoy experimenting variously with the possibilities of pantomime, puppets, shadow plays, and motion pictures, so that they need not be held to a set type of story-playing. The values of such experiences for them are in proportion to the freedom with which they may be realized. This means freedom to move about, to talk, to experiment with materials for properties and costumes, and to try out individual plans for interpretation. The unnatural quiet enforced in many schools has often reduced dramatization to the level of a mere device by robbing it of the joy that should be the outstanding characteristic of dramatic play. We are still too little aware how much children gain by working together and by helping one another in trying out ideas.

A group of sixth-grade children had been studying England, and their keen interest in the customs of the English people made them demand a play that should be English in theme and setting. Instead of falling back upon lists of plays for a possible choice or presenting the children with books of plays, the teacher said, "We are now so familiar with many of the stories of the English people that perhaps someone can make a play for us." The children agreed that this might be the best method of finding a play. Thereupon, for a few days, the teacher read to them old English ballads chosen from representative collections. At first she introduced the ballads by a simple retelling of them and by

reading the originals. But as the pupils came to feel at home with ballad style and to have particular favorites among the ballads, they asked the teacher to begin directly by reading the ballads. Thus they acquired familiarity with characters, situations, events, and customs typically English in spirit and background.

One day a pupil offered a roughly worked out scheme for the dramatization of "Hynde Etin" that looked so promising as well as so thoroughly English that the class urged her to finish it so that they might produce it. As the plan went forward, the details of production necessitated much research work in making costumes and properties that were historically correct, and the play itself underwent many revisions in the matter of form. Some of the questions raised were: "What kind of harp did the minstrel carry?" "How was the castle lighted?" "What kind of shoes did the ladies of the castle wear, and the serving-men, and the knights?" Finally the play was produced—the pupils' own work down to the smallest detail. Throughout, the teacher's share in the work was helping them to accomplish as well as possible the tasks they had set themselves.

In the primary grades it has been a prevailing blunder to accept dramatization as the one mode of creative return from children. In helping children choose material for playing we should remember that not all stories lend themselves to dramatization and that some poetry loses its finer values when subjected to the literalness of representation. Thus teachers have mistakenly encouraged turning such poems as Stevenson's "My Shadow," De la Mare's "Bunches of Grapes," Field's "Wynken, Blynken, and Nod," and Wordsworth's "Daffodils" into so-called plays. Even "stories" have been built around poems of the types mentioned for the sake of supplying the "setting" that is supposed to be lacking! For the joy of recalling memorable lines and seeing clearly the form and color of one's own images has been substituted the crudity of a schoolroom attempt at wrenching a dramatic interpretation from

the delicately personal and subjective. Let us remember that very early in their experiences with literature children come to distinguish between those that are most beautifully realized through simple speech or song and those that are made complete through representation. They enjoy dramatic play more when it does not become too commonplace; their appreciation of literature grows richer through the discovery that some stories are more dramatic than others. Young children are eager for the immediate experience of doing the thing; they care little for the fine details of production, and their interest passes quickly from one invention to another. For this reason excess of preparation in the shape of talking about "what we are going to do" and too much machinery in the way of "stage-managers" and "committees" over-formalize dramatic play.

On the other hand, the utmost care needs to be exercised lest adult standards of form and finish dominate the teacher's suggestions, for there is a vast difference between helping children to achieve the best they are capable of doing according to their own ideals of excellence and drilling them to conform to arbitrary standards not their own. So long as the social purpose governs and controls pupils in the presentation of a play there is distinct value in the result. Then the final performance is a natural and fitting culmination of happy, concentrated effort toward a worthy end.

The interest in technic that expresses itself in eagerness to do the thing as well as possible is not strongly marked with children until the fifth or sixth year in school, although under sympathetic guidance up to that time, they derive satisfaction in making plays from familiar material. Hence it is highly important that all efforts at original dramatic treatment should receive thoughtful encouragement, for until boys and girls have reached a point where their interest in technic is such that they can profit more by working with material that is better than they

themselves can produce, it is best for them to keep to story-playing. This type of activity continues until in the seventh and eighth years pupils may gain much satisfaction from the occasional presentation of simple one-act plays such as we find in the work of Lady Gregory, W. B. Yeats, or Stuart Walker, and in experimentation with favorite scenes from long plays. But the use of mediocre publications, frequently labeled "school plays," should be discouraged, since the lack of imaginative quality and distinctive form in such material tends to cheapen taste and to formalize the spirit of play.

THE TEACHER'S PART IN DRAMATIC ACTIVITIES

When children are engaged in any dramatic activities the teacher's part is to help without interference and that largely at the request of the pupils. Particularly does she need to remember that with children dramatic play is an end in itself, and it must be accepted by older people in the serious spirit in which children offer it. The teacher should give them ample opportunity to work out their own ideas in story-playing without the inhibiting influence of set rules or the subordination of dramatization to the purpose of a "check-up" in reading or composition. Whenever the children will gain through an unobtrusive correction of speech or action the teacher must take care to offer it simply as a way of making the play more interesting or enjoyable, for drill methods and pressure for results combine to take from dramatization its strongest educational values. In developing dramatic activities teacher and pupils should find a happy sharing of experience.

CREATIVE FESTIVAL MAKING

As an illustration of the type of play-making that has both interest and value an account is given here of a dramatization made from Samuel McChord Crothers' story, "Miss Muffet's

Christmas Party," by fourth- and fifth-grade children for a festival celebrating Good Book Week.

The teacher in charge read the story to both groups of children simply with the idea of helping them to see the possibilities of a story about books, but quite without the thought of suggesting a dramatization as an outcome. If the story served to encourage wider reading among the children, her purpose would be achieved. The first reaction of the children in both groups was simply surprise and pleasure at discovering so many familiar characters among the guests at Miss Muffet's Christmas party. Here satisfaction with the familiar served to develop keen interest in trying to make the acquaintance of the unknown guests. Fortunately the school library was adequate to fill the requests for books that poured in, and for several days the teacher thought that the reading of Dr. Crothers' story had accomplished its end.

But the unexpected happened. In the course of a conversation with the fifth-grade group about the charming entrance of the North Country people at Miss Muffet's party the teacher remarked, "I am glad to know that you are enjoying this story so much, for it hasn't been read to many children and I think a good many boys and girls have missed the pleasure of knowing it." At once the pupils proposed that the class give "Miss Muffet's Christmas Party" as a play for the benefit of those who might have missed it. The idea of also making it an offering for Good Book Week followed immediately. Then the teacher reminded them that the fourth-grade children, too, had found the story most interesting. How could the fourth grade be included? Since the play was to be made a part of the festival scheme for the celebration, the fourth grade was asked to assist in receiving the guests from the other grades.

As finally worked out, the dramatization of "Miss Muffet's Christmas Party" provided both the theme and the play for a

festival that was unusual and delightful. Not all of the characters appearing in the story were included in this very free and child-like adaptation, because the children thought it would be out of keeping with the festival theme, "Our Familiar Friends," to include people who were quite unknown to the majority of the pupils. As one would expect, the "youths" from "the Sunday-school books and Fifth Readers and Libraries of Instructive Juvenile Literature" were not among the "familiar friends" of this generation. Since Miss Muffet herself welcomed Rollo Holliday and Rosamond with a good deal of interest, the teacher ventured upon reading one or two of the Rollo stories and *Rosamond and the Purple Jar* to the class with the surprising result that the children deemed Rollo, Jonas, and Rosamond sufficiently entertaining to be included in the list of characters chosen for the festival. As for the other old-fashioned children in "Miss Muffet's Christmas Party" the children would have none of them, and the teacher wisely encouraged concentration upon presenting the characters who happened to be both familiar and interesting.

Earlier in their school experience these children had had considerable opportunity for free musical interpretation and pantomime. Probably because of this they were quick to see that the story offered greater pictorial than dramatic possibilities, and an effective production of it would be more in the nature of a spectacle than a play. With this in mind they reduced the speaking parts to those of Miss Muffet and the Spider and decided that all the other characters must express themselves through movement and suggestion with the aid of costume and properties. Here it was significant that no child thought that a character could be presented by costume alone. Soon they were trying attitudes and movements, and improvising dances and pantomimes that would make the book people real for the spectator.

Since the fundamental purpose of a festival is achieved only when participation is general and unforced, the other grades in

the school were invited to join in celebrating "Miss Muffet's Christmas Party" as "interested readers of good books." They were told also that they would have the opportunity of "guessing" the identity of a great many "book people" at the festival. This had the effect of arousing curiosity and also, according to the librarian's reports, of encouraging reading.

The dramatization took form easily. The planning of the party by Miss Muffet and the Spider provided a prologue; the party was quickly arranged once the order of arrival of characters was settled; and the departure of the guests was obviously the end of the affair. Thus rehearsals were rather few and informal and characterized by eagerness to make the whole thing as interesting as possible. The lines used by Miss Muffet and the Spider were taken largely from the book because the easy, fluent dialogue appealed to the players, or as one pupil observed, "They talk just as you think they would." Wherever it became necessary to expand the dialogue the players improvised lines according to their own ideas as to what was suitable. The teacher helped here as the children turned to her for suggestions, and thus the needed corrections were made without arousing stiffness in action, or fear of making blunders.

The costumes and properties likewise represented the work of the children themselves. For models and details they depended chiefly upon good illustrations and thus widened their acquaintance with attractive, well-made books. For the kinds of properties needed in order to suggest a character readily it was often necessary to read the story again, and thus some children found that there is satisfaction in rereading old favorites.

The plan for the arrangement of the auditorium helped to carry the idea of the festival over easily to players and audience alike. Fortunately the room was equipped with movable rows of chairs, so that it was possible to have the center of the room open for a procession of characters from the entrance of the auditorium

to the stage. The stage itself was the living-room in Miss Muffet's home—a background of draperies enlivened with gaily decorated screens at either side. Actual furniture was limited to a table, two chairs, and of course the famous tuffet. The steps leading down from the stage into the auditorium helped to give the atmosphere of intimacy that encouraged natural participation on the part of the "interested readers." In the minds of the children the front of the stage was just an immense window through which the little hostess could watch for the coming of her guests. Each character or group of characters entered alone and progressed through the center toward Miss Muffet's home, so that the audience had ample time for "guessing" the identity of the guests before they were presented to Miss Muffet by the Spider. From the audience came such greetings as "See, there's Ali Baba!" "O, all the Peterkins!" and "Hello, Robinson Crusoe!" There was unmistakably the atmosphere of a festival.

As the Spider presented the guests to Miss Muffet she curtsied and invited them to entertain themselves for a little while, which they did by greeting one another in appropriate and characteristic fashion. This in itself pleased the spectators because much of the pantomime recalled the scenes and episodes in favorite books. When the last arrival, the Little Old Woman Who Lived in a Shoe, had bustled in, Miss Muffet asked everyone present to join a symposium by telling something about himself. Here the originality of the children had full sway. Thus the discussion in the "serious symposium" that so delights the readers of Dr. Crothers's story was replaced by a series of pantomimes that in a flash suggested the character vividly. Among them may be mentioned a minuet danced by Cinderella and her Prince, interrupted somewhat by Tom Sawyer's unsuccessful efforts to captivate the most famous of fairy-tale heroines; a demonstration by Aladdin of the virtues of his wonderful lamp, in which the other Arabian Nights people obligingly assisted in the production of

magic; the presentation of the fables of "The Hare and the Tortoise" and "The Lion and the Mouse" under the personal direction of Mr. Aesop, who distributed handbills among the spectators before bringing forth his "unparalleled aggregation of fables"; and the "Road Song of the Bandar Log" sung by Mowgli in a fashion quite his own.

After a goodly number of such presentations the Pied Piper began to play lively music and this served to introduce a number of dances that interpreted many other characters cleverly. The dancing was led by Red Riding Hood's grandmother, followed by many of the people of Grimm's *Fairy Tales*. When the Rock-A-By Lady sang her familiar song everyone prepared to leave the party. As the guests bade Miss Muffet good-by she wished them all very good luck "on the way back to the Library." All "the book people" passed down from the stage into the auditorium and out of sight, presumably back to their own homes in the library. When they were all gone the Spider said to the audience, "Now we must go back too!" With that he took Miss Muffet's hand and they scampered after their guests. The audience then joined in an informal grand march that enabled them to return pleasantly to their regular classrooms. As weeks passed, this festival was frequently mentioned by the children who had participated in it as "the time we saw the book people."

This unusual festival has been described in some detail because it illustrates in so many ways the principles that teachers need to keep in mind when they are guiding or assisting children in any form of dramatic activity. The general suggestions we may gather from it might be summarized as follows:

Children profit from opportunities for dramatic expression in proportion as they are working out in concrete form their own interpretations. Such work becomes stilted and perfunctory when pupils must follow the directions of a teacher or produce plays as they find them in dramatic readers. In a school where

free dramatization was most intelligently guided throughout all the grades a pupil once explained the procedure to a visitor in this fashion: "You see, we do our own ideas here."

The material chosen for dramatic purposes must have meaning for the children. It should represent the tastes and interests of the group as a whole. Thus it is most satisfactory to use literature and music that have appealed to the group and with which they are fairly familiar. This element is usually entirely lacking in the majority of so-called children's plays. Careful examination of a large number of them reveals that the subject-matter has to do with stories that have some interest for the younger children, but the problems of production are such that only older children can present them. A favorite formula in these inventions seems to be bits of Mother Goose furbished up with details and incidents freely borrowed from the more familiar fairy tales. Unfortunately the use of such poor material is usually determined by the necessity of preparation for some public performance. So far as the real interests of children are concerned, such productions are a waste of time, for the results educationally are negligible. Public performances have a place among school activities now and then, but they should be so handled that to the children they come simply as very pleasant culminations rather than ends in themselves. Let us be content to wait until boys and girls are old enough to discover for themselves good plays in books before beginning the type of dramatic activity in which the lines and action as they appear in print must be adhered to closely.

Furthermore, the material chosen must be excellent in itself. Commonplace music and sentimental stories defeat the finer purposes of dramatization. Dramatic experiences make such vivid impressions on the minds of children that we need to take special care to use only music and literature that deserve to be stored in their memories.

Finally, dramatic activities should be so managed that every child has a chance to express himself. Opportunities should be distributed as equally as possible, for the ideal is not the exploitation of individual talent but the happy participation of all for the sake of a common goal. Here the teacher can help greatly in establishing a wholesome attitude toward individual performance by avoiding indiscriminate praise as carefully as she refrains from indiscriminate blame. In the last analysis dramatization serves children most adequately when it helps them to express personality more richly than they could express it in other mediums.

SUGGESTED READING

I. DRAMATIZATION

ANDERSON, MADGE: *Heroes of the Puppet Stage.* Harcourt. 1923.

CHUBB, PERCIVAL: *Festivals and Plays.* Harper. 1912.

COOK, H. C.: *The Play Way.* Stokes. 1919.

Francis Parker School Studies in Education, Vols. II and III. Francis Parker School, Chicago. 1913, 1914.

FRY, E. S.: *Educational Dramatics.* Noble. 1917.

HENNIGER, A. M.: *The Kingdom of the Child.* Harper. 1916.

HILLARD, EVELYENE, MCCORMICK, THEODORA, and OGLEBAY, KATE: *Amateur and Educational Dramatics.* Macmillan. 1917.

JOHNSON, GERTRUDE E.: *Choosing a Play.* Century. 1920.

JOSEPH, HELEN H.: *A Book of Marionettes.* Huebsch. 1920.

LEONARD, S. A.: *Essential Principles of Teaching Reading and Literature.* Ch. 10. Lippincott. 1922.

LINCOLN SCHOOL OF TEACHERS COLLEGE: *Some Uses of School Assemblies.* Lincoln School. New York City.

MERRILL, JOHN: "Drama and the School." *Drama,* 10:22;66. Oct. and Nov., 1919.

NEEDHAM, MARY M.: *Folk Festivals and How to Give Them.* Huebsch. 1912.

SARG, TONY: *The Tony Sarg Marionette Book.* Huebsch. 1921.

SKINNER, MARGARET: "Socializing Dramatics." *English Journal,* 9:448. Oct. 1920.

II. PLAYS

(Since there is an insistent demand for plays, this brief list has been compiled for the purpose of suggesting the type of play that can be chosen for production in the junior and senior high schools. Such productions should not be attempted below the seventh grade.)

Barrie, J. M.: *Peter Pan.* Scribner.

Bynner, Witter: "The Little King," in *A Book of Plays.* Knopf.

Cohen, Helen L., ed.: *Junior Play Book.* Harcourt.

Dunsany, Lord: *Five Plays.* Little.

Dunsany, Lord: *Plays of Gods and Men.* Putnam.

Field, R. L.: "Three Pills in a Bottle," in *Plays of the 47 Workshop,* First series. Brentano.

Garnett, L. A.: *Master Will of Stratford.* Macmillan.

Gregory, Lady Augusta: *The Golden Apple.* Murray.

Gregory, Lady Augusta: *Seven Short Plays.* Putnam.

Holbrook, R. T., ed.: *Farce of Master Pierre Patelin.* Houghton.

Jagendorf, M. A.: *Fairyland and Footlights.* Ill. by Stephen Howels. Brentano.

Jasspon, E. R., and Becker, Beatrice: *Ritual and Dramatized Folkways.* Century.

Leonard, S. A., ed.: *Atlantic Book of Modern Plays.* Atlantic.

Merington, Marguerite, ed.: *Festival Plays.* Duffield.

Minchin, Nydia: *The Jester's Purse, and Other Plays.* Harcourt.

Moses, M. J., ed.: *A Treasury of Plays for Children.* Little.

Moses, M. J., ed.: *Another Treasury of Plays for Children.* Little.

Peabody, J. P.: *The Piper.* Houghton.

Peabody, J. P.: *The Wolf of Gubbio.* Houghton.

Saunders, Louise: *The Knave of Hearts.* Scribner.

Walker, Stuart: *Portmanteau Plays.* Appleton.

Young, Stark: *Sweet Times and the Blue Policeman.* Holt.

SUGGESTIONS FOR STUDY

1. Why is it so necessary for the proper development of children to keep all modes of dramatic play simple, free, and unostentatious?

2. Suggest three or four stories possible for puppet production by fourth-grade children. Discuss the mode of presentation in each case and consider the materials needed for the making of a puppet play.

3. Suggest ways and means for encouraging original play-making with the fifth and sixth grades.

4. How does Wordsworth's explanation of the origin of poetry as "emotion recollected in tranquillity" suggest a fundamental criticism for the misuse of dramatization with certain kinds of poetry? Mention two or three poems for which any dramatic presentation should be avoided.

5. Consider this statement in relation to the dramatic activities of the schoolroom: "If the idea of adult audiences is entirely eliminated, then originality and spontaneity, the enemies of self-consciousness, take the place of repetitions and rehearsals. The emphasis here, as in anything the child does, should be placed on what happens to him in the act of creating, not on the quality of that finished product from the grown-up point of view. The worst enemy of true education is the fetish of perfection." (Irwin, E., and Marks, L. A.: *Fitting the School to the Child,* p. 121. Macmillan.)

6. If pleasure and satisfaction to the children are the chief purposes of dramatic expression, what criticisms would you offer concerning the use of informational material as it is frequently employed in connection with community pageants and holiday celebrations in the schools? How may dramatizations of the type indicated become richer as educational experiences than they usually are?

7. Suggest two stories connected with the early period of discovery in American history that offer possibilities for original play-making.

8. From the old Christmas carols choose three that would be unusual and at the same time appropriate for use with a children's Christmas festival.

9. Mention two traditional ballads that children would probably like to dramatize. Discuss modes of presentation that would help them to appreciate the dramatic possibilities in the material.

CHAPTER FIVE

FOLK LITERATURE

FOLK AND FAIRY TALES

History tells us that long before peoples and races arrive at a stage of culture which enables them to produce written literature they possess a rich store of oral literature which they preserve for an indefinite period of time by means of word-of-mouth transmission. A large part of this material consists of stories known today as folk tales or, as they are sometimes called, folk fairy tales. Some of these tales which survive long enough are eventually collected by travelers, missionaries, scholars, and other interested persons from the oral recitation of simple, unlettered folk who have heard them and treasured them in the storehouse of memory. Again, some of them find their way into the works of literary artists and thus gain more or less permanence according to the skill of the writer who embodies them in his work. Thus, in one way or another, many folk tales have been preserved.

The life of a folk tale until it comes to be recorded in writing is entirely dependent upon the character of those who relate it. Hence, in the course of time such a tale undergoes many changes, partly from the faulty memories of story-tellers who tell the tale and partly from their attempts to impart fresh interest to an old story by adapting it to the local conditions amid which they relate it. Some such process is doubtless responsible for certain variations in differing versions of such well-known tales as "The Old Woman and Her Pig," "Tom Tit Tot," and "The Three Sillies." An excellent illustration of the wide variety of forms which a popular folk tale may come to assume in varied environments is

furnished by the three hundred fifty variants of the story of Cinderella which have been recorded from oral recitation and collected from old manuscripts in widely remote parts of the world.

CLASSES OF FOLK TALES

If fables, myths, and legends be excepted, folk tales may be classified as follows: (1) Accumulative stories; (2) Beast tales; (3) Drolls, or humorous tales; (4) *Märchen,* or nursery tales.

(1) Accumulative stories are folk tales the distinction of which lies in their form rather than in their subject matter. The simplest of them are mere tales of repetition like "The House That Jack Built." In some there is at the climax a recapitulation of the entire story, which unwinds itself backward to the opening, this constituting a very satisfactory conclusion from a child's point of view. Examples are "The Old Woman and Her Pig," "Titty Mouse and Tatty Mouse," "Munachar and Manachar," and "The Straw Ox." Still others, like the Norse tale of "The Three Billy Goats" and the story of "The Three Pigs," are less rigid in form, but formal enough to be classed as accumulative.

(2) Beast tales are folk tales in which the actors are animals that act and speak like human beings. Beast tales resemble fables, but they are longer and usually fail to emphasize morals. "Reynard the Fox," however, is a beast tale in which the moral note is strong. Better-known examples are "The Bremen Town Musicians," a structurally complete short story; "Henny-Penny," "Chicken-Licken," "The Little Half-Chick," "The Wolf and the Seven Kids."

(3) Drolls proper are realistic stories which are intended to be comic, and to that end set forth the blunders, misadventures, and often the undeserved good luck of fools or noodles. Familiar examples are "Kluge Else," "Hans in Luck," and "The Three Sillies."

(4) *Märchen* constitute all the folk tales not included under

the preceding classes and are commonly known as nursery tales because their simplicity of thought and form, their dramatic qualities, and their representations of animals and of supernatural characters and events make them popular with children. Many *märchen* are highly romantic in character and they often contain matter which lies quite outside the range of human experience. The time and the place of action are vaguely suggested in such terms as "Once upon a time," "Long, long ago," "East of the sun and west of the moon," "Far, far away," "In a tiny hut in a great wood," and so on. Trees bear golden apples, tables laden with delicious viands mysteriously appear and disappear, and simple peasant maids marry princes and kings. Magic clothing, combs, tables, brooms, and all manner of picturesque and startling transformations abound. In short, *märchen* represent in part the life their creators knew; in part, that of which they dreamed.

MODERN FAIRY TALES

As many traditional folk tales contained characters called fairies and other unreal elements, in time all folk tales came to be popularly designated as fairy tales. And this term has come to be applied also to imitations of the traditional tales, composed by sophisticated modern writers.

The chief differences between the old folk fairy tales and the literary fairy tales lie in the simplicity of thought and form, the unmoral point of view, and the anonymous authorship of the former, as against the formal construction, the sophisticated feeling and fancy, the conscious purpose, and the known authorship of the latter.

The modern writers imitate every type of folk tale discussed above, with much overlapping of types. But children find many of these stories uninteresting because they seem to realize instinctively that the writers are not sincere, that the stories do not ring true. Most of those who write of fairies—except the Irish

writers, who have preserved their childlike fancy to a rare degree, and many of whom affirm that they have seen fairies—do not believe that such little creatures exist. Hence, they do not succeed in conveying that sense of reality which children demand in stories.

Among the most successful of modern fairy stories are those by Hans Christian Andersen. Sometimes these keep close to folk-tale themes as in "Big Klaus and Little Klaus"; again they are satirical like "The Princess and the Pea." It is this satirical note to which some children object in the work of Andersen. It puzzles them and gets in the way of the story, as in "The Emperor's New Clothes." But if Andersen is left until children are sufficiently mature to understand him, he offers them a rare treat.

The Children's Blue Bird, by Madame Maeterlinck, is one of the most beautiful modern fairy tales, as *Peter Pan,* by James Barrie, is one of the most whimsical. Other delightful fairy stories for young children have recently been written by artists who have treated old folk-tale themes with humor and originality. Some of the outstanding examples are *Tales and Tags,* by A. J. Latham; *The Bojabi Tree,* by Edith Rickert; and *The Little Lost Pigs,* by Helen F. Orton.

SOME GREAT SOURCE COLLECTIONS

The oldest recorded collections of popular tales began with the ancient Sanskrit, Persian, and Egyptian records, some of which go back to four thousand years B. C. It is estimated that about a tenth of European folk tales can be traced to the Middle Ages. At that time these tales were disseminated by the sermons of monks, the *Decameron* of Boccaccio, the tales of Chaucer, and later by the plays of Shakespeare and other dramatists of his time.

Although the collections of folk tales are so many that they cannot be mentioned here, a few sources of the tales most popular with children of today call for comment. Chronologically, the

first collection demanding attention is the *Arabian Nights,* composed of one hundred fifteen Indian, Egyptian, Arabian, and Persian stories. Though this collection includes some tales which are unsuitable for children, owing to the conditions among which they arose, it also contains such delightful tales as "Aladdin and His Lamp" and "The Seven Adventures of Sindbad."

Another collection of tales which contains many popular favorites is ascribed to Charles Perrault. Although he was a distinguished member of the French Academy, by some curious turn of the wheel of fate, he achieved immortality not by his learning but by his artistic rendering of some old wives' fables published in 1697 under the title *Tales of Mother Goose.* Even though fairy tales were in fashion during the reign of Louis XIV among the belles and courtiers of Versailles, whither the stories had wandered from the cottages of peasants and the cabins of charcoal burners, Perrault was so unwilling to have his name associated with them that he ascribed his collection to his young son. And perhaps he was not far from the truth in so doing. For it is not at all certain that the learned father did not gain the charming naïveté and manner of telling the tales from hearing his son's childlike versions of them. However, it does not matter so long as singly or together they have given us the most delightful versions we have of "Cinderella," "Bluebeard," "Puss in Boots," and "Hop o' My Thumb."

As was inevitable, Perrault had many followers in France. The most important of these was Madame d' Aulnoy, a brilliant member of the French court. Taking more liberties with traditional tales than her illustrious predecessor had taken, she succeeded in producing some fairy tales which, though rather sophisticated and moralistic, are on the whole graceful and pleasing. Her best stories, which were published in 1698, are "Graciosa and Percinet," "The White Cat," and "The Yellow Dwarf."

The first to appreciate both the literary and the scientific value

of folk tales were the scholars Jacob and Wilhelm Grimm of Germany, who published the first of their two-volume collection of *Household Tales* in 1812, the second in 1815. Realizing the value of folk tales as records of ideals of social and religious life and of primitive scientific beliefs, they endeavored to transcribe stories without the change of a single word. For thirteen years they faithfully collected stories from the lips of people living in Hesse and Hanau. Their best friend proved to be Frau Viehmannin, the wife of a cowherd living in the village of Niederzwehrn, near Cassel; a woman of about fifty, with a "perfect genius for story-telling."

A little before the middle of the nineteenth century Asbjörnsen and Moe of Norway collected a body of Norse tales and retold them in settings that illustrated the life and mental horizons of the people. These were translated into English by George Webb Dasent under the respective titles, *Popular Tales from the Norse,* in 1859, and *Tales from the Fjeld,* in 1874. As these tales, like those of the Grimms, were collected for scientific purposes, many of them are not suitable for children.

In England Joseph Jacobs collected from many sources, stated in the valuable notes appended to his texts, five volumes of English, Celtic, and Indian folk tales. In the introductions of the respective volumes, he confesses to such alterations in the text as the elimination, completion, and invention of incidents whenever he thinks such changes tend to render the stories more interesting to children.

FOLK AND FAIRY TALES AS LITERATURE FOR CHILDREN

While scholars find many interesting data in folk tales pertaining to the development of the human race, it is children who are best fitted to evaluate them as literature. To children the well beloved introduction of "Once upon a time" is delightfully vague, romantic, and satisfying. If this leads to situations, action,

and characters which come at least to some extent within the range of everyday experience, young children are most happily entertained. It is a sense of the familiar mingled with the unusual that wins their approval of such stories as "The Lad Who Went to the North Wind," "The Doll in the Grass," and "The Elves and the Shoemaker."

Animal folk tales and drolls possess many elements of appeal. The younger children testify that they like stories of this type because "the animals talk" and "do funny things." They enjoy reliving in imagination the activities of the three little pigs who run about building houses and doing other things which children like to do. The outwitting of the wolf and his tragic end they consider a good joke. The simplicity of the form of the story, the repetition of musical and fantastic words, are all to a young child's liking. And one frequently hears a child familiar with the story repeating to himself:

> "Little pig, little pig, let me come in."
> "No, no, no, by the hair of my chinny-chin-chin."
> "Then I'll huff and I'll puff and I'll blow your house in!"

An analysis of the story of "The Gingerbread Man," which is a variant of "Johnny-Cake" and "The Pancake" story, all outstanding favorites with youngsters, reveals the same elements of appeal as those contained in the story of the pigs. What better fun could there be from a little child's point of view than for a gingerbread man to come to life, and like any mischievous child, run away from home, shouting to all who try to catch him:

> "Run, run, as fast as you can;
> You can't catch me; I'm the Gingerbread Man!"

That the appeal to the sense of taste so common in folk tales is popular with children is shown by the glee with which they share in the enjoyment of the fox as quarter by quarter he devours the luckless Gingerbread Man and by their sighs of complete

satisfaction when the Little Pig claps on the cover of the kettle and begins cooking the wolf for his supper. When a story neglects to make the most of this appeal children frequently supply it for themselves, as did the little fellow who impulsively cried at the close of the story of Epaminondas, "I know what happened to Epaminondas for stepping on the pies; he had to eat every single pie!"

From the enjoyment of such very simple tales as "The Old Woman and Her Pig," "The Little Red Hen," "Henny-Penny," "The Bremen Town Musicians," "The Cock, the Mouse, and the Little Red Hen," children gradually grow into an appreciation of the more complex and romantic elements involved in such stories as "Boots and His Brothers," "Brier Rose," "East o' the Sun and West o' the Moon," "The Princess on the Glass Hill," and "Cinderella." These and similar stories fill the needs of children when they have reached a stage of development in which they long to pass beyond the bounds of the homely and familiar into the realms of the strange and remote, the land of romance in which they delight to adventure and explore.

It is generally considered best to omit the tales of cruelty, greed, and cunning that abound in folk lore. With a few exceptions, such as "Jack and the Beanstalk" and "The Giant Who Had No Heart in His Body," most of the giants must be reckoned as undesirable companions for children. Tales in which expediency is rewarded, as in "Puss in Boots," are not ethically sound.

Since folk tales come straight from the hearts of simple folk they are entirely free from the cheap sentimentality which is often found in poor retellings. They ring true to a degree that no adaptation or simplified version, except a very superior one, can approach. Some of the best examples of wholly satisfactory adaptations and retellings which may be told to children or read by them at a comparatively early age are indicated in the bibliography on folk and fairy tales.

MYTHS

Myths, like folk tales, are the products of the most primitive stages of human thought, born rather than made in the infancy of peoples, throughout the world. Like folk tales also they are widely traveled stories of anonymous origin, which owe their features not to any one individual person, but to many generations of story-tellers. Such a *"pourquoi"* myth or tale, for instance, as "Why the Bear Has a Stumpy Tail" has been collected in forms suited to its immediate environment among people as remote from one another as those of North America, Finland, France, and South Africa. The myths of the Greeks and the Romans, perhaps owing to the fact that there is comparatively little difference in the environment of the two nations, are so much alike that often the chief difference between them is only one of names. The stories of Zeus are almost identical with those concerning Jupiter, and so on.

Many distinguished scholars argue that, in general, myths may be said to be explanations of facts—some natural phenomenon, some forgotten or unknown object of human origin, or some event of lasting influence—which enlightened races of today explain in terms of science. It is quite possible that while the hands of primitive man were engaged in the most menial forms of toil, his mind busied itself with dreams and speculations concerning the world about him. He observed the sun, the stars, the change of seasons, the varied forms of animal and plant life. He was unable to advance any sound philosophical or scientific theories to explain their genesis and character. Hence, having a childlike mind he invented fanciful and poetic stories about them which to him seemed plausible and satisfactory explanations. Since he had no idea of what we call law or force, he could not think of anything being brought about except through some agency somewhat like himself. Therefore, he invented stories of gods, giants, heroes, nymphs, and fauns to account for the world and all its mysteries.

The early Greeks believed winter to be caused by the absence of Persephone, the maid of spring, who was once captured by King Dis and borne off to rule as his queen in the lower world. By favor of her royal spouse she was permitted to spend six months of the year on earth, a period when birds sang, flowers bloomed, and beauty reigned. The ancient Norsemen explained the phenomenon of winter as the death of Balder, a beautiful god of spring, light, and beauty, who through the cunning of the evil Loki was unwittingly slain by his blind brother, Höd, who impersonated the darkness of the northern winter. Balder the Beautiful was compelled to remain with Queen Hela in the underworld until everything on earth wept for his return.

In many instances myths have become fused with legends, from which they are often not easily distinguishable. According to good authority legends are not explanations like myths, but historical accounts or narratives of such things as migrations, conquests, the building of bridges and cities—accounts more or less colored by the fancy and beliefs of the relaters of them. Although legends are often about historical events or persons, they may be inaccurate or baseless in their immediate connection. Frequently identical legends are found to be related of persons and places in regions which are widely remote from one another. The story of the spider's web which saved the life of Bruce is told of many heroes in various parts of the world. The story of the cherry tree associated with George Washington in the United States is related of other great men.

The full significance of myths is missed by the majority of young readers, but that is quite as one would expect, for children enjoy myths simply as tales of wonder, of heroic and superhuman achievement, and delight in their poetic atmosphere. The difficulty in presenting myths is not so much a matter of the children's attitude toward the type as it is the problem of finding versions literary enough to suggest the beauty and spirit of the original,

since the versions retold for children are too often mere summaries without charm or flavor. The child revolts against the summary because he knows that it is not a story. Despite the appalling number of feeble and colorless attempts at retelling myths, there are a few adaptations of these stories for young readers done with a distinction that must satisfy even the most exacting and scholarly critics. To condemn altogether the use of myths in simple form is unsound. Rather let us urge teachers to know such acceptable adaptations as those of Colum, Church, Brown, Baldwin, and Hawthorne as thoroughly as they should know the originals in the best translations, so that they may not be at a loss in helping children discover these stories in forms that may be satisfying.

The major divinities throughout Colum's versions of the great hero tales in "The Golden Fleece" are made to appear and function in a manner which bespeaks their individual characters and offices. His stories of the heroes who lived before Achilles are quite different from those of Hawthorne and Kingsley regarding these same heroes, for the reason that Colum embodies in them much mythical material adapted according to the latest findings in the field of children's interests in life and literature.

The knowledge and skill of Abbie Farwell Brown have clothed the myths of Northern Europe in forms which delight the souls of children. *In the Days of Giants* gives boys and girls rare playfellows who feast, fish, fight, and "fool" in a manner which children understand and relish. Here mythical characters are not made to appear as baffling divinities but as entrancing giants who enact the rugged, colorful, and dramatic rôles expected of such creatures. Loki with his mischievous pranks is merely a fun-loving child of heroic proportions. With him children in imagination cut Sif's beautiful golden hair and enjoy the consequent wrath of Thor, Sif's mighty spouse; with him, too, they journey to the land of the dwarfs, where the little hammers of the black

elves go "Tink-tank! Tink-tank! all day long and all night long." Thor's havoc-making hammer and his thunder chariot drawn by two goats, Odin's spear returning boomerang-like to the hand which speeds it, and the magical folding ship of Balder are elements which exert a delightful spell over young minds.

The most childlike of all myths, because they are the products of a free, out-of-door, barbaric people who really lived and thought like children, are those of the Indians of North America. The personal comments of the following fifth-grade pupils testify as to the standing of Indian myths and stories with ten-, eleven-, and twelve-year old children.

"Indians make stories interesting to me."

"I like to hear about Indians and wolves."

"I always read all the Indian books I can find and wish there were more."

FABLES

When Thackeray remarked with respect to fables in *The Newcomes,* "So the tales were told ages before Aesop; and asses under lions' manes roared in Hebrew; and sly foxes flattered in Etruscan; and wolves in sheep's clothing gnashed their teeth in Sanskrit, no doubt"; he spoke in terms of fact or science rather than in those of fiction. For modern research has revealed that the fables popularly attributed to Aesop did not originate with Aesop any more than Grimms' *Fairy Tales* originated in the minds of Jacob and Wilhelm Grimm.

According to Herodotus, Aesop lived in the latter part of the sixth century, whereas a collection of fables very similar to those attributed to him was found in Arabia long before the time of Aesop. Other collections in Latin, French, Spanish, German, and English have been traced to the Arabian collection. Therefore it is reasonable to assume that whatever relation Aesop may have borne to the fables generally known as his, he was not

the author of them. Having been renowned for his wit and learning, Aesop may have been the first to apply fables to political controversies, so that they became associated with him; or, as he was a wit, mirth-provoking fables may have crystallized about his name just as many current anecdotes of today which have been traced to foreign origin are popularly attributed to the clever invention of Abraham Lincoln. Again, Aesop may merely have possessed the good taste to collect a body of oral literature which had been in existence long before his own day. Or still again, ancient authors may have used the name of Aesop as a convenient peg on which to hang collections of fables, much as Joel Chandler Harris used the name of Uncle Remus in connection with the folk tales which he collected among the negroes of the South. At any rate, as in the case of all folk literature, the authorship of the ancient fables is anonymous.

The "Jataka Tales," or fables in which Buddha is represented as visiting the earth in the forms of animals, the fables of Bidpai, the Aesopean fables, the versified fables by La Fontaine, and such collections of fables as have been published in England and America, are far removed from one another with respect to the dates associated with them. But there exists a large body of evidence that they all have come from the same source, having had their beginnings in the pro-ethnic history of mankind.

Owing to the frequent allusions to the ancient fables by parodists, caricaturists, journalists, speakers, and writers, not to mention their place in daily speech, no one can afford to be unfamiliar with the best-known fables of Aesop. They are said, by those who have made a study of them, to be the most universally current literature in the world today as they were in ancient times. Who is not familiar with the significance of the expressions, "sour grapes," "dog in the manger," "the boy who cried wolf," and many others?

Because fables are very short stories in which the characters are humanized animals, they are often recommended as literature for young children. But of course fables must always stand to them as little stories and nothing more. Small children may be amused or pained by the heartlessness of the ant who refused to share her plenty with the foolish cricket who had danced and sung the summer away. They may enjoy the victory of the slow tortoise over the boastful hare. They may laugh at the ruse of the sly fox who flatters the crow until she drops the piece of cheese which he covets. But that is all.

It is the older children interested in history and able to interpret symbolism who are really fitted to appreciate the fable theme and pattern. They can understand that, as fables originated before the Christian era in an individualistic, self-seeking stage of human development, much of the ethical and philosophical teaching embodied in them primarily applies to the conditions which fostered their birth. And from that point of view adolescents are able to understand the real significance of fables. They discover in them snap-shots as it were of human nature—each fable representing a single aspect of it. They possess the power of generalization demanded for a rich interpretation of fables.

I. Folk and Fairy Tales

REQUIRED READING

1. Read at least ten folk fairy tales and five literary fairy stories recommended in the Course of Study for the first three or four grades; or read the folk fairy tales and the literary fairy stories in any miscellaneous collection which is included in the bibliography on the subject.

2. Reread the first four chapters of the text for material which bears upon the selection and the presentation of folk and fairy tales.

SUGGESTED READING

ADLER, FELIX: *The Moral Instruction of Children.* Pp. 64-80. Appleton. 1892.

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KREADY, L. F.: *A Study of Fairy Tales.* Houghton. 1916.

MACCLINTOCK, P. L.: *Literature in the Elementary School.* Ch. 6. Univ. of Chicago. 1907.

Most of the introductions to collections of folk and fairy tales listed in the bibliography on the subject in this book contain valuable and interesting matter concerning these forms of literature. If possible these should be read, particularly the introduction which Andrew Lang wrote for Grimms' *Household Tales* translated by Margaret Hunt.

For sources of any fairy tale required, together with the various titles under which it travels, see *Index to Fairy Tales and Legends* by Mary Huse Eastman. Boston Bk. 1926.

II. MYTHS

REQUIRED READING

BULFINCH, THOMAS: *The Age of Fable.* Chs. 1-24. Lothrop. 1855 and 1899. Crowell. 1917.

or

GAYLEY, C. M.: *Classic Myths in English Literature,* revised edition. Chs. 1-13. Ginn. 1911.

COLUM, PADRAIC: *The Golden Fleece and the Heroes Who Lived before Achilles.* Macmillan. 1921.

HAWTHORNE, NATHANIEL: *The Wonder Book.* Duffield. 1910. *A Wonder-Book for Boys and Girls.* Houghton. 1923.

or

KINGSLEY, CHARLES: *The Heroes.* Dutton. 1853. Macmillan. 1909.

COLUM, PADRAIC: *The Children of Odin.* Macmillan. 1920.
or
BROWN, A. F.: *In the Days of Giants.* Houghton, 1902.

SUGGESTED READING

ANDERSON, R. B.: *Norse Mythology.* Chs. 1-3. Scott. 1875.

BOAS, FRANZ: *The Mind of Primitive Man.* Macmillan. 1922.

COX, G. W.: *Introduction to the Science of Comparative Mythology and Folklore.* Holt. 1881.

COX, G. W.: *Mythology of the Aryan Nations.* Chs. 1-5. Scribner. 1882.

FISKE, JOHN: *Myths and Myth-Makers.* Pp. 1-37. Houghton. 1899.

FRAZER, J. G.: *The Golden Bough.* One volume; abridged edition. Macmillan. 1922.

GAYLEY, C. M.: *Classic Myths in English Literature* (revised edition). Introduction, Chs. 29-32, Commentary. Ginn. 1911.

GRAY, L. H., and MOORE, G. F., eds.: *Mythology of All Races.* 14 Vols. Jones. 1916.

HASTINGS, REV. JAMES, ed.: *Encyclopaedia of Religion and Ethics,* Vol. IX (Mythology). Scribner. 1908.

LANG, ANDREW: *Custom and Myth.* Longmans. 1885.

LANG, ANDREW: *Myth, Ritual, and Religion.* Chs. 1 and 2. Longmans. 1887 and 1899.

MUNCH, P. A.: *Norse Mythology;* revised by Magnus Olsen; tr. by B. Hustvedt. Oxford. 1926.

RILEY, WOODBRIDGE: *From Myth to Reason.* Appleton. 1926.

TATLOCK, J. M.: *Greek and Roman Mythology.* Introduction. Century. 1917.

TOY, C. H.: *Introduction to History of Religion.* Ch. 7, pp. 359-391. Ginn. 1913.

TYLOR, E. B.: *Anthropology.* Chs. 14 and 15. Appleton. 1903.

TYLOR, E. B.: *Primitive Culture,* Vol. I. Pp. 273-416. Putnam. 1891.

III. FABLES

REQUIRED READING

1. Read five fables in any of the versions of Aesop listed in the bibliography on the subject.

2. Read five of the La Fontaine fables and examine one of the illustrated editions if possible.

3. Read five of the "Jataka Tales," preferably from the edition by Babbitt.

SUGGESTED READING

ADLER, FELIX: *The Moral Instruction of Children.* Pp. 80-106. Appleton. 1892.

CLOUSTON, W. A.: *Popular Tales and Fictions,* Vol. I. Pp. 274-276. Scribner. 1887.

JACOBS, JOSEPH: *Aesop's Fables,* Preface. Macmillan. 1889.

MACCLINTOCK, P. L.: *Literature in the Elementary School.* Ch. 11. Univ. of Chicago. 1907.

SUGGESTIONS FOR STUDY

FOLK AND FAIRY TALES

1. Name the folk tales which you have read and give the nationality of each.

2. Name a folk or fairy tale which would please a child because of its representation of what is familiar to him; one which would appeal because of elements of mystery and magic; one which contains a surprise that would delight a child; one which contains a pleasing appeal to the senses; one in which the element of adventure is prominent; one in which mere action, like dancing and running, abounds; one which from a young child's point of view is humorous; one which would tend to develop a child's sympathy for animals; one which would tend to develop sympathy for the unfortunate and neglected; one in which the element of poetic justice is present; one which affords most delightful imaginative experience; one which expresses the democratic spirit; one which you consider too horrible, terrible, cruel, or unhappy for presentation to a young child; one which is either too long or too complex for young children, but which might do for older children.

3. What illustrated editions of fairy stories do you find especially pleasing from a child's point of view? (For illustrated editions consult the Bibliography on Folk and Fairy Tales, pages 200 to 213, and Chapter Nine.)

4. How do you account for the fact that many folk stories are ununified, incoherent, and poorly constructed in general? Name one such from the Grimm collection.

5. In what respects may folk or fairy tales be considered children's own literature? Illustrate from the stories which you have read.

6. How may folk tales help to develop a sense of the unity of humanity?

7. Do you find any folk-tale elements in the story of "Big Klaus and Little Klaus," by Hans Christian Andersen? Do you consider it a good tale to present to children? Give a reason for your answer.

8. How is the collection of stories entitled the *Arabian Nights* said to have originated? (See the introduction to any good edition.)

9. Specify as many differences as you can both in thought and form between "Brier Rose," secured by the Grimm brothers in Germany and the version of the same story written by Perrault under the title "Sleeping Beauty." Which do you consider the better version for children? Why?

10. Does the story of "Hänsel and Gretel" reflect primitive social conditions or other conditions? Illustrate.

11. How does it happen that similar folk tales are collected in many different countries?

12. What reasons, if any, can you see for not presenting "Jack the Giant Killer" to children?

MYTHS

1. Why should myths be presented to children as stories, without interpretations and theories concerning the origin and preservation of myths? Should teachers know the latter? Give a reason for your opinion.

2. What leads to the conclusion that "Why the Bear Has a Stumpy Tail" may be classified as a myth? Do you consider it a good myth to present to children? Why?

3. What is there in the myth of Persephone as told by Bulfinch or Colum which would interest children?

4. Do you think children would find the Norse story of Balder the Beautiful more or less interesting than the Greek story of Persephone? Give a reason for your answer.

5. Are children more or less interested in the stories of the Norse god Thor than in those of the Greek god Zeus? Answer by specific references to two or three stories.

6. Do you think the Norse god Loki as represented by Abbie Farwell Brown or Padraic Colum would appeal to children?

7. Do you see anything in the developments in aviation which might lead to a greater interest on the part of children in the Greek stories of Bellerophon and Daedalus?

8. Which of the stories in Hawthorne's *A Wonder-Book* come the nearest to preserving the spirit of the original Greek myths upon which they are based?

9. Would children find the adaptations of Greek myths by Colum more or less interesting than those by Hawthorne and Kingsley? Illustrate.

10. Name one or more North American Indian myths by Linderman or Zitkala-Ša which you think children would enjoy. Give reasons for your choice.

FABLES

1. In what sense may the quotation from Thackeray at the opening of the discussion on fables be considered as history?

2. Name one or two Jataka tales which might interest children and tell why.

3. Are the Jataka tales as told by Babbitt more or less likely to be enjoyed by children than the Aesopean fables? Make a comparison of any two to illustrate your opinion.

4. Is there anything in child psychology that argues for a late presentation of fables? Explain.

5. Is it good or poor psychology to moralize in connection with the presentation of fables? Illustrate by reference to specific fables.

6. Should or should not fables be interpreted to older children as symbolic stories? Why?

CHAPTER SIX

FOLK LITERATURE *(Continued)*

NATIONAL EPICS, ROMANCES, AND BALLADS

In that great abysm of time during which ancient nations gradually developed there came into existence a form of oral literature which is known today as epic poetry. In every traditional national epic there are embodied folk tales, myths, legends, and bits of history. These are related in verse which was originally chanted to the accompaniment of some musical instrument. The cosmic explanations, the stories of heroes, heroines, giants, gods, and goddesses, the descriptions of social ideals and customs, the prophecies and dreams which enter into the fabric of a traditional epic, make it a wonderful revelation of the thought and life of some early epoch of a nation's history. This great wealth of subject-matter expressed in a dignified and beautiful manner makes epic poetry a distinguished form of literature.

It is possible that in kind the origin and the development of an ancient traditional epic were somewhat analogous to those of the Paul Bunyan saga, an epic still in the making, which has for its background that colorful phase of American life associated with the great lumber camps of the thirties and forties in the North and Northwest. If poets should (it is unlikely that they will) give the Paul Bunyan tales verse form, as Robert Frost has already done in the case of one of the legends concerning Paul's wife, and if these versified tales should come to be arranged in an artistic whole of epic proportions, the result would be an epic in which the field of action would cover that part of America where the great forests have been, and which would reflect

characteristic phases of American frontier thought, feeling, expression, and manner of life.

It is not at all unlikely that the episodes related in the old traditional epics were originally based on fact and later embellished by story-tellers and minstrels who added, subtracted, and interpolated whatever happened to suit their fancy. Finally, through the genius of some bard like Homer, the stories came to assume a sufficiently artistic form to be remembered and transmitted by the folk and their singers until such time as they were recorded in writing.

Perhaps if we knew more of the past we should find that all epics which have descended to us owe their final poetic form to a single minstrel or poet, who after having derived his material from various sources, arranged it in an organized and pleasing whole which possessed the scope and significance characteristic of great epics.

An individual, literary, or art epic is the deliberate written production of a conscious artist who sums up in artistic form the religious and secular history of some race or nation during a certain period of its development. An excellent illustration is the *Aeneid* of Vergil. The material of the first six books resembles that of the *Odyssey*, while the matter in the last six is suggestive of that in the *Iliad*. An art epic with which all are familiar is *Hiawatha*, not the product of an Indian singer, but of a modern cultured American poet, who embodied in the identical blank verse form of the Finnish *Kalevala* many of the Indian legends and traditions collected by Schoolcraft.

As epics are largely composed of folk tales, myths, and hero stories, they make the same strong appeal to children that is made by these types of literature. But as they are of much greater length and complexity than these forms, children should not be expected to enjoy them until their minds have attained sufficient maturity to appreciate a rather long and comprehensive narrative.

THE KALEVALA

One of the simplest and most naïve of epics is the Finnish *Kalevala,* which, under the title of the *Sampo,* has been rendered into charming prose for children by James Baldwin. It is an epic which exercises over children as high as the seventh and eighth grades the magic power in which its heroes were past masters. The story turns upon the rivalry between an aged minstrel and a clever young smith for the hand of the Maid of Beauty. Her toothless hag of a mother promises her daughter to the suitor who is able to forge the Sampo, "the mill of fortune," the magic grinder that grinds whatever its owner most desires: money, houses, ships, silver, flour, salt—everything. The recipe for its making, which has come down through the ages in the form of runes written on a white whalebone, suggests the matter and style of the entire epic:

> Take the tips of two swan feathers;
> Add the milk of a young heifer;
> Add a single grain of barley;
> Mix and stir with wool of lambkin;
> Heat the mixture, quickly, rightly;
> In a magic caldron boil it;
> On a magic anvil beat it;
> Hammer its lid of many colors;
> Furnish it with wheels and levers;
> Set it up and set it going.

The magic of the elder suitor is unequal to the task required of him, but that of the younger is adequate. And after he plows the field of serpents and snares the big pike, he is awarded the Maid of Beauty for his own. This epic abounds in so much enchanting loveliness, magic, and heroic adventure that children ask to hear it told or read again and again. And after hearing the stories in the *Sampo* and in *The Wizard of the North,* by Parker Fillmore, they eagerly listen to the verse form in the Everyman edition of the poem.

SIEGFRIED

The saga of Sigurd as it is arranged by Padraic Colum in *The Children of Odin* appeals to children when their minds are prepared for a long and somewhat complex narrative. They enjoy the strange experiences of Sigurd, the young hero, as they enjoy those in a fairy tale which transports them into a realm of mystery that grips their imagination. The forging and testing of Gram, the capture of Greyfell, the slaying of Fafnir, the wooing of Brünhild, Sigurd's forgetfulness of his vows, and the tragic end of the lovers leave with children an impression which they do not soon forget.

The beautiful and dignified style of Baldwin's version of the Siegfried saga, which because of its greater simplicity some may prefer, lends to the stories a transcendent charm, and leaves children richer for the heroic action and adventure which it affords them. After having become familiar with prose versions of the stories, children love to hear read the stately and spirited verse form with which William Morris clothes the tale in *Sigurd the Volsung*.

THE ILIAD AND THE ODYSSEY

In some schools the Greek epics are being reserved for presentation in later years than they formerly were. But in many others simplified versions of literary merit find favor as sources for stories to be told by teachers or read by children in the fifth and sixth grades. The stories of the *Iliad* for which children manifest a preference are invariably those which are most dramatic in character. Such are the stories relating the quarrel between Achilles and Agamemnon; the combat between Paris and Menelaus; the daring and crafty deeds of Diomede; the touching farewell between Hector and Andromache; the bravery and death of Patroclus; the final contest between Achilles and Hector; the

funeral rites in honor of Patroclus; and the visit of the aged Priam to Achilles, when he begs for the body of his son.

The *Odyssey,* which is far simpler in thought and more artistic in form than the *Iliad,* is correspondingly richer in the enjoyable and profitable experience which it affords. In it the adventurous, the humorous, the grotesque, the sensational, the horrible, the beautiful, and the sublime are blended in a manner which furnishes entertainment and instruction.

Through following the action in which the *Odyssey* abounds, children become acquainted with all classes of society, ranging from the rude swineherd of Ithaca to the immortal gods on Mount Olympus. The readers meet ancient kings, heroes, matrons, maids, and serfs; the wise and the foolish of bygone days; the benignant and malignant divinities, the demi-gods, and the terrible monsters which colored the mythical and legendary lore of ancient Greece. They share in the resourcefulness, the physical strength, the bravery, and the devotion to family, home, country, and the immortal gods which distinguish the character of Odysseus. While the morals implied in the *Odyssey* are not always unimpeachable according to present-day standards, any more than they are in other epics, children of sufficient maturity to enjoy the story can appreciate somewhat of the alien standards and human imperfections which mark even great heroes. Such differences, when discussed incidentally in a manner which does not hint at moralizing, tend to give an enlarged view and a better understanding of human life.

Before presenting the Homeric stories to children a teacher should acquire for herself the richness of background which comes from a study of the prose translation of the *Iliad* by Lang, Leaf, and Myers, and of the very superior prose translation of the *Odyssey* by Palmer. Both of these translations succeed to a rare degree in preserving the spirit of the original Greek. After such study, if a teacher decides to tell rather than read a simpli-

fied version of the stories to her children, she should aim to maintain in her telling the four Homeric characteristics designated by Matthew Arnold as rapidity of movement, plainness of style, simplicity of ideas, and nobility of manner. *The Children's Homer* by Padraic Colum provides easy and delightful material. Two lively ten- and twelve-year old boys, known to the writers, volunteered to go to bed every night at six o'clock if their mother would read to them until eight from this book. The translations referred to above while not easy reading for children, are still not over-difficult for rather mature sixth- and seventh-grade pupils. After the stories are known to children they enjoy listening to selections from Bryant's metrical translation.

ADDITIONAL EPICS

The epics discussed thus far are those most commonly presented to children. But there are a number of others which contain many enjoyable episodes. Such are the *Cid* of Spain, *Sohrab and Rustum* of Persia, and *Frithiof* of Iceland, all of which may be recommended for use. In the Celtic field Eleanor Hull has made available comparatively unknown delights for children in *The Boys' Cuchulain*, a beautiful simplified rendering of the Irish saga which portrays the impressive career of Cuchulain, "The Hound of Ulster." From the time in his seventh year when he "took arms and slew his man" to his dramatic passing, his life was one succession of the type of heroic adventures in which young boys revel.

ROMANCES

Although the romances of the Middle Ages were like ancient epics in respect to their authorship, origin, and methods of diffusion, their tone and atmosphere, owing to the social ideals of the age that produced them, were quite different from those of the epics.

The epic was the product of an early heroic age, when life was elemental, democratic, unspiritual. The romance was the product of a period when the Christian religion, the feudal system, and the institution of chivalry were powerful formative social forces. Instead of the democratic conditions pictured by the epic, where representatives of the royal families herd, till the soil, weave and spin, in common with their dependents, the romance describes a social structure marked by class distinctions. Certain occupations are reserved for the aristocracy alone; the code of morals is complex and artificial rather than simple as in the epic; the narrative is often overlaid with conceits and ornaments; the personages are frequently allegorical characters, who move in a fantastic world of superstition and unreality.

But artificial as the medieval romances are, they make a strong appeal to many adolescents. Their heroes, courageous, generous, devoted to duty and the fulfillment of lofty ideals; their heroines, gentle and lovely; their weird mysticism, all seem somehow to give tangible expression to the daydreams and the vague longings of adolescent boys and girls. This applies only to those romances which have been adapted for young readers, and which should, if possible, be presented to them in beautiful illustrated editions.

Some Arthurian scholars have a strong prejudice against the presentation of the stories of the Round Table to children. They argue that these contain so much intrigue, disloyalty, devotion to fair ladies, baffling mysticism, and tragic failure as to render them altogether unsuitable for youth. However, if a teacher is an artist she may choose what she pleases from Malory, Chrétien, and Tennyson, who offer many tales of high adventure inspired by lofty ideals; of bold and generous deeds tempered by gentleness and mercy; of loyalty, obedience, and devotion to high causes; of purity, strength, and courage which is considerate of the weak and needy; of manliness, faithfulness, and justice. As to the mysticism, many older children find the keenest enjoyment in

the unearthly spiritual beauty of the stories of the Grail and Galahad. That these tales are a source of eminent satisfaction no one doubts who has watched a grade of unkempt children of the slums outside of study hours, when they are free to choose what they like, sit poring over some simple adaptation of them, and later attentively listening to their teacher's reading of selections from *The Idylls of the King*. A sixth-grade boy of this type confided, "I like King Arthur because he helped people out and did many fine deeds."

If space permitted, much more might be said concerning the appeal and the value of epics and romances. But they must not be left without a closing suggestion as to the live interest with which some knowledge of them invests much that is fine in the fields of painting, sculpture, architecture, music, and of other literature.

BALLADS

Ballad is a term which after a long period of being ambiguously and vaguely applied to such widely different types of poetry as dance songs, narrative songs, and pure lyrics has come to signify in the field of traditional verse a short, simple narrative song, or song-tale, possessing no traces of individual authorship and preserved mainly by oral transmission.

A traditional ballad reproduces the characteristics of a traditional epic within a smaller compass. Like the epic it tells a story impersonally; its theme is concerned with war, love, religion, adventure, interwoven with old superstitions, beliefs, and practices; its origin is comparatively early; its method of transmission for an indefinite period, oral; its authorship, anonymous; its style, direct, simple, and vigorous.

The chief differences between ballads and epics are three: the story told in ballad form is short rather than long; the tradition or fact which a ballad records is of local rather than of national

importance; the form of a ballad is riming couplets or quatrains instead of the blank verse of the epic. In some instances the stories told in a number of ballads seem to be related and to suggest a complete story with a central hero. This is true of Robin Hood ballads; but they have never been combined into a unified epic whole, with the possible exception of Mr. Howard Pyle's prose rendition of them, which, admirable as it is, is still prose.

Some distinguished ballad scholars—Professors Kittredge, Gerould, Rollins, and others—argue that medieval ballads were either communal or possibly individual creations of crude unlettered peasants. But recent research in such regions as the Faroe Islands, lumber camps, and mountain communities, where social and cultural conditions are somewhat analogous to those which prevailed in Medieval Europe when ballad literature was at its height, furnishes some evidence that this theory may not be altogether sound. The discovery of the individual authorship and ownership of ballads in these regions has dealt a severe blow to the theory that ballads are created in an impromptu fashion by a dancing, singing throng of simple folk met to honor some person or event. Additional evidence that the old traditional ballads were not the creations of illiterate folk lies in the fact that these ballads are generally lacking in the vulgar elements characteristic of the present-day literary creations of folk who are approximately in the same stage of culture as were the peasant folk of medieval days. And furthermore the internal evidence afforded by the situations, characters, and episodes of ballads is chiefly in support of their having been originally created by and for people of relatively high social rank. For example, the life recorded in the old ballads is not that of hut and village, but that of castle and hall; the characters in the main are of gentle birth and are apparently depicted by someone who had first-hand knowledge of them and their manner of life; and the

language is far from the illiteracy which characterizes many of the cowboy, lumberman, sailor, and negro ballads of the present day in the United States.

The English and Scottish traditional ballads are a part of our literary heritage from our medieval ancestors, among whom the art of minstrelsy held high favor. And Professor Pound and some other recent students of ballad lore offer considerable evidence that medieval ballads were, in part at least, the work of minstrels and professional poets. According to history it was the custom for prominent families to have their own bards or minstrels, who served as professional entertainers, tell stories and sing songs upon request. Some ballads contain allusions to these singers and reciters, upon whom it probably devolved to compose poems and songs which should commemorate interesting episodes, traditions, and adventures associated with the retainers and the families of the lords whom the minstrels served. In addition to these original songs, minstrels in all probability sang others which they remembered, altering them as expediency demanded and when they failed to recall words, phrases, or stanzas, substituting others which came to mind. Such substitutions may account for the frequent recurrence of expressions known as ballad formulae. Some of the commonest of these are: "playing at the ba'," "a league but barely ane," "sair strokes," "fair ladies," "kith and kin," "cheek and chin," "trusty and true," and the varied forms assumed by the well-known stanza which brings to a close many a tragic love ballad:

> Out of her bosom there grew a rose,
> And out of his a brier,
> Until the two of them did entwine
> As high as the church spire.

Besides the family bards there were traveling minstrels known in different countries at different times as skalds, harpers, gleemen, *trouvères,* and *jongleurs.* These entertainers passed from castle to

castle, carrying messages and news of the day, telling stories and singing songs at justs, tournaments, feasts, and fireside gatherings. In character and manner of composition their songs were not unlike those composed and sung by the family bards.

Following the professional minstrels came the ballad singers of humble rank, strolling from house to house, from hamlet to hamlet, from tavern to cottage, with their songs old and new. And thus old ballads descended to the common folk, among whom they had a long life, during which they usually suffered great deterioration. The fact that corrupt versions of old traditional ballads have been collected among illiterate folk in recent years may have been in some measure responsible for the widely accepted theory of the past that ballads were originally produced by such folk. But however the early traditional ballads may have originated—and the controversy concerning the manner of their origin is still raging— it would appear that finally they became the composite product of a goodly number of folk singers. And probably it is not far from the truth to assume that some ballads have originated in one way, some in another; so that all the theories regarding their origin are in some measure correct.

The old traditional ballads were recited or chanted to an accompaniment on the harp, lute, cittern, fiddle, or some other stringed instrument. It has been found that a ballad may have a tune of its own or it may be sung to a well-known tune or to an amalgam of tunes. Research has proved that the tune of a ballad varies widely with different singers and is subject to much more change than the words of the same ballad.

Many legendary and romantic ballads of England and Scotland have emigrated to America. Some came over with the early colonists and were transmitted through song to their descendants, from whom they are still being collected in various parts of the United States, more particularly where the traditional songs and

song-modes have not given way to later popular songs and other forms of present-day amusement.

The fields which have best rewarded the activities of ballad collectors in the United States are New England and the Southern Appalachian region, which have yielded a rich store of survivals of old English and Scottish ballads; the "Old South" with an untold store of negro ballads and negro versions of traditional ballads; the Southwest, where formerly the great cattle ranches flourished and inspired cowboys to produce characteristic ballads; and the region about the Great Lakes, where many chanteys composed by sailor men are still sung.

In addition to these America has many other indigenous or native ballads which do not belong to any particular locality. These relate stories of pioneers, soldiers, outlaws, miners, "hoboes," and other humble folk who pass their lives amid conditions which encourage ballad-making. Many narrate tales of tragic deaths, sentimental romantic adventures, and love. Although most of them are very crude and quite unlike the minstrel type of ballad, they have found their way into newspapers and scrap-books and still linger in the memories of many who have heard them sung. Native American ballads, like others, have historical value because they reveal the interests and the song-modes of their creators and preservers. The cowboy songs, coming directly from the hearts of their creators, present the cowboy of the sixties, seventies, and eighties, in a truer light than do the innumerable cowboy romances with which American literature is infested. The Jesse James ballads help to preserve the memory of pioneer days in the "wild and woolly West" when bold, bad men rode into terrified towns, shooting right and left into the air for the mere fun of making the townfolk scurry to cover, bar their doors, and close their window-shutters. It was boyish sport, but appears to have been very characteristic of the men who indulged in it. The war ballads afford enlightening glimpses of emotions

and events which have grown out of the various wars in which America has had a part.

As the old traditional ballads gradually lost ground with the passing of the conditions which produced them, poets sensible of their charm began writing art ballads, in which they attempted to embody the picturesqueness of the popular or traditional ballad. But it must be remarked that while these literary ballads written by conscious artists at a comparatively late period of history have a charm of their own, they are as unlike true ballads as modern fairy tales are unlike traditional folk fairy tales.

Ballads appeal to children because they are concrete and objective, because they recount interesting superstitions and abound in color, but most of all because they are dramatic stories, told simply, directly, and swiftly in musical language. As a rule, they are the most popular form of poetry from grades five to eight, where children keenly enjoy dramatic stories in which the hero element is emphasized, and where they are not altogether ready for the subjectivity of lyric poetry.

Owing to the fact that ballads have many characteristics which render them difficult of interpretation by fifth- and sixth-grade children, teachers often find it best to introduce a ballad by telling its story. Howard Pyle gives some excellent models for this form of presentation in *The Merry Adventures of Robin Hood;* and so does Eva March Tappan in *Old Ballads in Prose.* After children have heard the story of a ballad and know what it is all about, such peculiarities as transpositions, elisions, dialect, failure to indicate the speakers in the dialogue, and the custom of plunging *in medias res* without any setting or introduction, do not offer formidable barriers. Without the story first, the difficulties of ballad structure often breed a distaste for ballads and destroy interest in the story.

After telling the story of a ballad in prose the teacher may read the poem itself in as spirited a fashion as she can achieve.

After the story is known, the most acceptable method of presenting a ballad is through song, because all folk ballads were made to be sung. The Scotch and British traditional ballads which have been collected among country folk and mountaineers in this country, and the ballads collected among American cowboys, lumbermen, sailors, and negroes, in most cases have been published with the melodies, which constitute a very essential part of them. And it is a very rare adolescent boy or girl who cannot be led to an abiding interest in the older ballads, the melodies of which were not transcribed, through hearing those collected in recent years discussed and sung by one who is in any degree a dramatic song interpreter.

I. Epics and Romances

REQUIRED READING

Many of the epics and romances discussed in the text should be read; all if possible.

SUGGESTED READING

I. EPICS

Alden, R. M.: *An Introduction to Poetry.* Pp. 41-55. Holt. 1909.

Aristotle: *Poetics.* Chs. 23 and 24. Ginn. 1913.

Fogerty, Elsie: *The Speaking of English Verse.* Ch. 4. Dutton. 1923.

Hart, W. M.: *Ballad and Epic.* Harvard Univ. 1907.

Ker, W. P.: *Epic and Romance.* Macmillan. 1923.

Moulton, R. G.: *The Modern Study of Literature.* Ch. 7. Univ. of Chicago. 1915.

II. ROMANCES

Baldwin, C. S.: *English Medieval Literature.* Longmans. 1916.

Bulfinch, Thomas: *The Age of Chivalry, or King Arthur and His Knights.* McKay. 1900.

CHURCH, A. J.: *Heroes of Chivalry and Romance.* Macmillan. 1898.
KER, W. P.: *Epic and Romance.* Macmillan. 1923.
SAINTSBURY, G. E. B.: *The Flourishing of Romance.* Blackwood. 1897-1907.
SCHOFIELD, W. H.: *English Literature from the Norman Conquest to Chaucer.* Macmillan. 1906.
WESTON, J. L.: *From Ritual to Romance.* Cambridge Univ. 1920.

Some of the most interesting and valuable historical and critical matter pertaining to the various epics and romances may be found in the introductions of good translations and editions listed in the Bibliography on epics and romances.

II. BALLADS

REQUIRED READING

1. Read at least ten traditional ballads.
2. Read some version of the Robin Hood ballads, preferably the prose version by Howard Pyle entitled *The Merry Adventures of Robin Hood.*
3. Read ten or more literary ballads.

SUGGESTED READING

BALDWIN, C. S.: *An Introduction to English Medieval Literature,* Ch. 7. Longmans. 1916.
GUMMERE, F. B.: *The Popular Ballad.* Houghton. 1907.
HART, W. M.: *Ballad and Epic.* Harvard Univ. 1907.
HART, W. M.: *English Popular Ballads.* Scott. 1916.
HUSTVEDT, S. B.: *Ballad Criticism in Scandinavia and Great Britain during the Eighteenth Century.* American Scandinavian Foundation. 1916.
POUND, LOUISE: *Poetic Origins and the Ballad.* Scribner. 1921.

Some of the most interesting matter concerning ballads, especially those recently collected, is included in the introductions to the collections of ballads listed in the Bibliography on ballads.

SUGGESTIONS FOR STUDY

EPICS AND ROMANCES

1. In which versions of the Greek epics do you find the subject matter most interesting to children? In which is the form best suited to children's comprehension?

2. Why does a knowledge of the origin of the Trojan War and the important events directly preceding it promote interest in that war?

3. Do you consider the fortunes of the following characters interesting to children: Achilles, Hector, Diomede, Patroclus, Ajax, Paris, Priam, Agamemnon? Give reasons for your answer.

4. Why is the parting scene between Hector and Andromache a famous one? Under what circumstances, if any, would it interest children?

5. What were the chief events associated with the fall of Troy? Which would be of most interest to children?

6. Trace on a map the wanderings of Odysseus as they are given by Homer, and indicate his route by a dotted line. (The map in Bryant's metrical translation of the *Odyssey* or the one in Palmer's prose translation of the same work is good for this purpose.) If a good map is not available, outline the episodes of the epic, showing how Homer contrived to set before the reader in a few weeks a story of the wanderings of ten years.

7. What three stories of the *Odyssey* do you consider the most dramatic? Show specifically how each of them is unified, suspensive, climacteric. Which one of these would children be likely to enjoy the most? Why?

8. In what stories of the *Odyssey* do you find embodied the ethical truths suggested in the present text?

9. How does Baldwin's version of the story of Siegfried differ from that of Colum? Which version do you think children would prefer? Why? Characterize the style of the Baldwin version; of the Colum version.

10. Show why it would be well to defer acquaintance with the *Nibelungenlied* until adolescent years.

11. Do you find anything in Baldwin's story of the *Sampo* which might make it popular with children?

12. Compare the leading heroes of the epics which you have read in as many respects as possible, carefully noting their points of resemblance and difference.

13. Do the epics which you have read contribute toward an understanding of human nature? If so, how? Toward a sense of human unity or solidarity? Illustrate.

14. What, if anything, do you find in Baldwin's version of the story of Roland which would be of interest to a ten-year-old boy?

15. What stories should you select from Malory, or whatever version of the King Arthur stories you have read, as the most suitable reading for children of twelve or thirteen years of age? Why?

BALLADS

1. What reasons do you see for ballads having been a popular form of literature in the Middle Ages? Why do children enjoy them?

2. In what respects does the cycle of Robin Hood ballads possess epic characteristics? Illustrate. Which ones in your estimation hold the most interest for children? Why?

3. What do the older children find to enjoy in "Kemp Owyne"? In "Chevy Chase"?

4. Wherein is the ballad of "Sir Patrick Spens" a rarely fine example of the traditional ballad? What elements in it would please a ten-year-old boy?

5. How do you explain the fact that the stories narrated in some ballads also exist as folk tales? (The ballad "Catskin" and the story "Catskin" or "Cinderella" offer a good illustration of this.)

6. Describe the typical ballad heroine as you find her in various ballads. Wherein is she like or unlike the heroine of the romances?

7. How do you account for the deterioration of ballads after the fifteenth century?

8. What changes or forms of "corruption" should you expect to find in the old Scotch and British ballads which have been kept alive entirely by folk singers?

9. What reasons are there for the cowboy ballads being more subjective than the old traditional ballads? Do you find anything in cowboy ballads which would interest children?

10. Tell a ballad story in prose.

11. Try to secure the music for a ballad, to be sung in class. (*English Folk Songs from the Southern Appalachians,* by Campbell and Sharp, and *Cowboy Songs,* by Lomax, are good sources.)

12. Which of the literary ballads that you have read would be of interest to children?

13. Why as a rule do children care for literary ballads less than for traditional ballads? In your answer refer to specific ballads.

CHAPTER SEVEN

POETRY AND RIMES

The appreciation of poetry depends upon the reader's power to discover in it sources for rich emotional and imaginative experiences which are rendered alluring to the ear and significant to the eye through the artistry of the poet. The satisfaction that may be ours in reading poetry grows as we come to realize that the materials of poetry are so woven out of human experiences that in its themes and patterns we may see the textures and colors of life itself.

The form of poetry, as it appears on the printed page, comes to be a delight to the reader when he finds that in the form he has the poet's key to the meaning and design of the poem. As his acquaintance with poetry widens he may in time develop his power of critical appreciation to the point that he may come to observe the poet's technical achievement with nicety and discrimination and thus share more completely in the experience that poetry may offer.

In the beginning of one's enjoyment of poetry it is enough to turn to the poems one has liked and simply read and reread them. How one's selection may rank in the estimation of a critical reader does not matter greatly at this stage of one's appreciation; horizons will widen once the reader has discovered for himself that poetry offers pleasure. When he finds the poetry that brings fresh suggestion and new meaning with each reading, then the obvious rhythms and trite themes of mediocre verse will cease to hold his attention and he will realize the difference between what is ephemeral and what is permanent in poetic art. This requires time, for a genuinely aesthetic appreciation is the fruit of much quiet browsing and meditation.

Strictly speaking, such a thing as children's poetry does not exist, for the poems best liked by children are also thoroughly enjoyed by adults. It is well to keep in mind that much of the poetry children care most for was not written specifically for them, since it came into being, not because of the poet's desire to write for a particular audience, but through his irresistible urge for expression.

In the case of poetry written rather definitely for children it is important to distinguish between the value of distinctive contributions to the poetry of childhood—such as the nonsense verse of Edward Lear and Lewis Carroll, Christina Rossetti's *Sing-Song,* Robert Louis Stevenson's *A Child's Garden of Verses,* and A. A. Milne's *When We Were Very Young*—and the large amount of commonplace verse composed for children. Every generation has witnessed the publication of a deluge of verse devised for the consumption of young readers, with the result that among succeeding generations such volumes, if read at all, are scanned briefly only by professional students of children's literature. This manufacture of verse about pretty, sentimental subjects is one of the many vagaries of adults with which children have to contend, and of all forms of writing down to children it is, perhaps, the most unworthy.

The study of children's preferences shows clearly that among the poets who have celebrated childhood the children have chosen for their own those whose poetry is genuine. Thus the unwaning popularity of *Mother Goose* from generation to generation stands as proof of the child's loyalty to the best. In our own time we have seen the welcome accorded by children to the poetry of Walter de la Mare. In the same way children have cared for William Blake's *Songs of Innocence* when adults have permitted them to enjoy in their own fashion those matchless songs of childhood. By reading carefully the body of poetry children really like, adults can most surely discover what constitutes for children the appeal of poetry.

THE POETRY THAT APPEALS

What is it in poetry that children most enjoy? Let us examine some of the choices that receive their spontaneous approval. Any consideration of that classic example of their preference, *Mother Goose,* reveals that the direct, colorful rhythms, rollicking humor, and lively action of these rimes have combined to hold them fast in the esteem of children. It is the sound of *Mother Goose* much more than its sense that fascinates children. For this reason let us keep to authentic versions and beware of the colorless substitutions that are sometimes introduced in modern books. *Mother Goose* abounds in instances of the exact phrase, the inevitable word. Thus it is a shock to come upon such a variation as this:

Jack and Jill
Went up the hill
To *get* a pail of water.

One much prefers the original rime:

Jack and Jill
Went up the hill
To fetch a pail of water.

Let us remember that simplicity is not mere literalness, and that appreciation of poetry does not depend upon word definition. *Mother Goose* helps children to acquire a feeling for the flavor of words, as in this favorite rime:

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells
And maidens all in a row.

Now and then *Mother Goose* offers a touch of mystery that always deepens the appeal of the poetic for children. Thus the favorite riddles "Humpty-Dumpty" and "Little Nanny-Etticoat" always seem mysterious to children. This touch of the strange they find, too, in such rimes as this:

There was an old woman
Lived under a hill,
And if she's not gone
She lives there still.

The sheer nonsense of "Simple Simon" and "Miss Muffet" has the whimsical quality in which children delight. Such rimes are also highly stimulating to the imagination of little folks. Again:

Miss Muffet
Sat on a tuffet.

What *is* a tuffet? In the words of Dr. Crothers, "A tuffet is the kind of thing Miss Muffet sat on." It is not a question that puzzles children. Long ago they discovered that for them *Mother Goose* is self-explanatory. The rime gives the child a hint and then he fills in the details from his own imagination until he has a picture of his own.

Fortunately the acquaintance of young children with *Mother Goose* is usually well formed before they have come to associate the rimes with reading from books. It follows that the repetition of them is quite as spontaneous with children as is any other form of play. *Mother Goose* is full of things to say, to do, and to sing. These range from the pantomimic interpretation of:

Jack be nimble,
Jack be quick;
And Jack jump over
The candlestick.

to the lively fun of playing "London Bridge" or "Ring-a-ring-a-rosy."

Much of the current criticism of *Mother Goose* is seemingly unmindful of the true nature of its appeal. With facts the rimes have nothing to do, but they have afforded generations of children the play experience that is the beginning of an appreciation of all the arts. This is something that might well be pondered by the writers who have imitated the form but missed the spirit of the true nursery rime in the many dubious health and safety jingles

perpetrated in recent years. Despite the critics and imitators, children continue to keep *Mother Goose* for their own.

As we help young children to widen their acquaintance with poetry we do well to begin with verse that is fairly reminiscent of *Mother Goose.* It is the expression of the play spirit that children care for, and it is our problem in selection to find and present to them the abundance of beautiful poetry celebrating that spirit. Many of the charming verses in Christina Rossetti's *Sing-Song* may serve as stepping stones from the nursery rimes to other poetry. Sometimes Miss Rossetti reminds us strongly of *Mother Goose,* as in the lines:

Mix a pancake,
Stir a pancake,
  Pop it in the pan;
Fry the pancake,
Toss the pancake—
  Catch it if you can.

Vachel Lindsay is one of the contemporary poets who have added to the store of nursery favorites. Here is his poem called "The Little Turtle":*

There was a little turtle;
He lived in a box,
He swam in a puddle,
He climbed on the rocks.

He snapped at a mosquito,
He snapped at a flea,
He snapped at a minnow,
And he snapped at me.

He caught the mosquito,
He caught the flea,
He caught the minnow,
But he didn't catch me.

Here, too, we find that directness of statement which marks the difference between poetry for children and poetry about them.

Children are always quick in response to delicacy of suggestion,

*From *Collected Poems*, by Vachel Lindsay. Reprinted by permission of The Macmillan Company, publishers.

as, for example, in Walter de la Mare's "Bread and Cherries," from *Peacock Pie:*

"Cherries, ripe cherries!"
The old woman cried,
In her snowy white apron,
And basket beside;
And the little boys came,
Eyes shining, cheeks red,
To buy bags of cherries
To eat with their bread.

Careful observation of children's spontaneous choices in the matter of poetry shows that they appreciate genuine poetic quality. But it must be genuine, for children are quick to detect the false note, the cheaply imitative. Very recently we have seen the gusto with which many children have welcomed A. A. Milne's *When We Were Very Young*, where the childhood experiences of young Christopher Robin are so blithesomely celebrated. Here are the reactions of some children who had listened to these poems:

"May I tell about the mouse?"

"Let's say 'James James Morrison.' I like to say it."

"I can say about Christopher Robin saying his prayers."

Concerning the very popular "Market Day" one small boy remarked: "I had a penny once and I like rabbits, too."

To these children the charm of poetry will grow as their own experiences widen, because its appreciation has been so skillfully related to the freshness of their own daily adventures.

Much charming poetry has been written about children, and of its appeal to adult readers there is no doubt. Here the theme is almost invariably memory of childhood, a theme ample in poetic suggestion and at the same time infinitely remote from the concerns and interests of actual children. The subtle pleasure that adults find in recollections of childhood frequently blinds them to the absence of the child's point of view in much of the best

poetry of this type, as well as to the fact that choices based upon the older interest simply baffle children. Thus it becomes extremely important to know just how to find the children's favorites in such a collection as Stevenson's *A Child's Garden of Verses* and pass by the poems that puzzle children. The reasons for this statement may be presented in the words of a nine-year-old girl in reply to a question about her preference among the poems in *A Child's Garden of Verses:* "I like some of them." Her choices included the poems in which Stevenson struck the authentic note. Here are a few of her reactions as she expressed them:

"I like 'The Swing,' 'cause I like to swing. It feels just like that."

"That poem 'Windy Nights' is like wind. It's fast and dark."

"I've seen my shadow too." ("My Shadow.")

Furthermore, let us take care not to give Stevenson indiscriminately to the younger children; he is more genuinely appreciated by many children if acquaintance is deferred, sometimes until the third or fourth year in school. In a large measure the same thing is true of Eugene Field's *Poems of Childhood*, although here there are a few selections that are distinct favorites with children, notably "Wynken, Blynken, and Nod," "The Duel," and "The Sugar Plum Tree."

Through the earlier years we rightly seek to enlarge the experience of children with poetry by introducing them to the verse of Edward Lear, Lewis Carroll, and William Blake; and to these tried favorites we may add variety by bringing to them the best work of A. A. Milne, Rose Fyleman, Annette Wynne, Mary Carolyn Davies, Josephine Preston Peabody, and Ralph Bergengren, along with a judicious selection from the child poets, Ann and Jane Taylor, Hilda Conkling, and Helen Douglas Adam. In the work of contemporary poets one comes upon many poems that belong rightly to children. The teacher who would enrich the experiences of her pupils needs to follow modern poetry rather

closely, for in the work of present-day poets there are a goodly number of poems that are already fairly established as favorites with children. Among them may be mentioned Amy Lowell's "Sea Shell," Carl Sandburg's "Fog," Vachel Lindsay's "Poem-Games," "H. D." 's "Pear Tree," Fannie Stearns Davis's "Up a Hill, and a Hill," William H. Davies's "The Rain," and Robert Graves's "Double Red Daisies." Growing interest in the outdoor world makes children extremely sensitive to the poetry that celebrates the beauty and significance of things. It is at this stage that they are most likely to enjoy knowing Blake's *Songs of Innocence.* His is the direct vision of childhood that is sometimes incomprehensible to older minds. With Blake we need to keep as far away from any formal presentation of his poetry as classroom conditions will permit. Here is a poet with whom children like to find their own way, for of all the poets whose work has appeal for children, Blake is perhaps the greatest imaginative genius. To them "The Tiger," "The Laughing Song," and "The Lamb" are filled with such wonder and mystery that the boys and girls may often best express their feeling for them in silence. The teacher who understands this tendency will take care never to force oral response with regard to Blake's poems. Children are more inclined to repeat the poems from the *Songs of Innocence* that appeal to them than they are to talk about them.

THE APPEAL OF NONSENSE VERSE

Children rightly crave the pleasures of humor that come to them through acquaintance with good nonsense verse. They delight in the extravagance, the whimsical fancy, the amazing words, swinging rhythms, and clever rimes in which the best nonsense verse abounds. If we are dealing with children whose experience with poetry has been over-formal or didactic, one of the most effective ways of helping them to discover joy in poetry is through

the pages of Edward Lear, Lewis Carroll, and, from among contemporaries, A. A. Milne. Few children would resist poetry after finding that it could bring to them the rare fun of "The Pobble Who Had No Toes," "The Walrus and the Carpenter," or "The King's Breakfast." With children appreciation of nonsense is most usually expressed by repeating it quite as a matter of course. Laura E. Richards has added to the store of good nonsense with "The Little Gnome," "Jumbo Jee," "Geographi," and "The Phrisky Phrog"; Carolyn Wells has provided the younger children with the lively *Jingle Book,* to which they are devoted; Eugene Field has given us excellent fun in "The Dinkey Bird," "The Fly-away Horse," "The Bottle Tree," and "The Tale of the Flimflam," all prime favorites with children; recently Hugh Lofting has added *Porridge Poetry* to the treasures of merry verse.

For the older children there is great satisfaction in the kind of nonsense found in such poems as Charles E. Carryl's "The Walloping Window-Blind" and W. S. Gilbert's "The Yarn of the Nancy Bell." They enjoy also exploring the *Nonsense Anthology* in search of the humorous verse they like. Perhaps the simplest and most natural way of enjoying nonsense with older children is now and then to read with them their chosen favorites in the field of light and humorous verse.

THE APPEAL OF THE HEROIC AND ROMANTIC

Bit by bit the growing desire for the realization of both strong emotion and vivid action in literature makes ballad poetry a delight to children. This preference usually begins to manifest itself during the tenth and eleventh years and it grows apace until highly romantic poetry best satisfies the youthful craving for the colorful, imaginative, and heroic. The traditional ballads and romances that have interest for boys and girls are discussed in Chapter Six.

The spirited traditional ballad and epic stories may be admir-

ably supplemented with modern poems that are similar in theme and atmosphere. Among those that have appealed strongly to boys and girls may be mentioned Browning's "Hervé Riel" and "How They Brought the Good News from Ghent to Aix," Tennyson's "The Revenge," "Sir Galahad," and "The Lady of Shalott," Byron's "The Prisoner of Chillon," Kipling's "Ballad of East and West," Noyes's "Forty Singing Seamen" and "The Highwayman," Masefield's "Ballad of John Silver" and "The Wanderer's Song," and Lindsay's "In Praise of Johnny Appleseed," "The Broncho That Would Not Be Broken," and "The Santa Fe Trail." In such poems young people find the heroism, the romance, and the adventure they are seeking. And poetry of this type may serve to enrich the background of many historical events and movements.

Many children go through a period when they avidly seize upon everything that has to do with pioneer days and the traditions belonging to the great western trails. Then the teacher can most fitly introduce to them such poems as Lindsay's "The Ghosts of the Buffaloes" and Whitman's "Pioneers! O Pioneers!" Verse of this type will give boys and girls a feeling for the vigor and sweep of the western movement such as they will never find in textbooks or in cheap local verse about pioneer life and heroes. No poem with a western setting or a pioneer theme has pleased young people more than has John Neihardt's *The Song of Hugh Glass*. It is quite enough to read aloud a poem of this kind and let the pupils respond as they will. It is always desirable that there should be copies enough available for those who wish to do individual reading.

The love of the great and the heroic often centers in the homage that young people give to some outstanding figure. Thus the admiration and interest with which children regard Lincoln furnishes an opportunity to offer them some of the unusual poems that have been inspired by his personality. Children have shown

keen liking for Witter Bynner's "A Farmer Remembers Lincoln," Vachel Lindsay's "Abraham Lincoln Walks at Midnight," and Edwin Markham's "Lincoln, the Man of the People." The climax of interest in such a group of poems will naturally be reached in Whitman's "Memories of President Lincoln" poems, of which children have shown very real appreciation.

The taste of young people for the imaginative in poetry reveals itself in their liking for such selections as Coleridge's "The Rime of the Ancient Mariner" and "Kubla Khan," Arnold's "The Forsaken Merman," and Yeats's "Song of Wandering Aengus." Such poems fascinate children when they are approached with the utmost simplicity through good oral interpretation on the part of the teacher.

We should not forget that boys and girls often respond joyously to the mood of pure lyric poetry—particularly as it is found in the work of Tennyson, Lanier, and Poe among the older poets, and in the work of Noyes, Yeats, Davies, Masefield, and De la Mare among contemporary poets. Though the fullest appreciation of the lyric comes with adult years, yet it is most worth while to help children find the lyrics that have appeal for them. Here youthful readers must have the utmost freedom in following individual preferences. Among the lyrics that have appealed to them may be mentioned Shelley's "The Cloud," the songs from Tennyson's *The Princess* and from Noyes's *The Forest of Wild Thyme,* Yeats's "The Lake Isle of Innisfree," Masefield's "Sea Fever," and De la Mare's "Silver."

SOME BOOKS AND ARTICLES ABOUT POETRY

Abercrombie, Lascelles: *The Theory of Poetry.* Harcourt. 1921.

Barnes, Walter: *The Children's Poets.* World. 1925.

Baum, P. F.: *The Principles of English Versification.* Harvard Univ. 1923.

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CAMMAERTS, EMILE: *Poetry of Nonsense.* Dutton. 1925.
COLLINS, H. P.: *Modern Poetry.* Houghton. 1925.
EASTMAN, MAX: *Enjoyment of Poetry.* Scribner. 1913.
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LAMBORN, E. A. GREENING: *Rudiments of Criticism.* Oxford. 1917.
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LYMAN, R. L.: "What Poetry Shall We Teach in the Grades?" *Elementary English Review.* June, 1924.
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PENDLETON, C. S.: "The Teaching of Poetry." *English Journal,* 13: 310-319. Feb., 1924.
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POUND, LOUISE: *Poetic Origins and the Ballad.* Macmillan. 1921.
PRESCOTT, F. C.: *The Poetic Mind.* Macmillan. 1922.
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RICKERT, EDITH: *New Methods for the Study of Literature.* Univ. of Chicago. 1927.
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WILKINSON, MARGUERITE: *New Voices.* Macmillan. Rev. ed. 1921.

SUGGESTIONS FOR STUDY

POETRY AND RIMES

1. What seem to you to be the greatest functions of poetry? Name some poems suitable for children which you think fulfill these functions.

2. Name a poem that you had to read and reread before you came to appreciate it.

3. Name the poems you remember having enjoyed as a child. Can you tell why you enjoyed them at the time?

4. Prove by analysis of several Mother Goose rimes that they are suited to young children in matter and form. Tell something of their origin and history. (See Bett, *Nursery Tales and Rhymes.*)

5. Prove by illustrations that Walter de la Mare understands the child's point of view.

6. Of what subjects does William Blake write? Since the meaning of his poems is often obscure, why do children like them?

7. From *A Child's Garden of Verses* choose the poems that you think really appeal to children. Consider those in this collection that are distinctly adult in their appeal.

8. What reasons do you see for Christina Rossetti's popularity with children?

9. What poems should you choose for presentation from the work of William Allingham, Frank Dempster Sherman, Elizabeth Madox Roberts, Robert Graves, and Rose Fyleman? Give a reason for your choice in each case.

10. In what respects does the form fit the subject matter in the following poems: "Sea Fever," by John Masefield; "A Song of Sherwood," by Alfred Noyes; "Bugle Song," by Tennyson; and "Silver," by Walter de la Mare?

11. Name three poems that might be presented to children through the medium of song.

12. Name poems that would be enjoyable for children in connection with their reading of the following stories: *Pinocchio,* by C. Collodi; *A Boy at Gettysburg,* by Elsie Singmaster; "The Nightingale," from Hans Andersen's *Fairy Tales;* and *The Dark Frigate,* by Charles Boardman Hawes. Why is it valuable to make use of the background children gain through stories in the presentation of poetry?

13. From anthologies of recent date select a group of poems about Lincoln for the seventh and eighth grades. Explain your choices.

14. From the poetry of Edward Lear choose a group of poems that would have especial interest for children; from the poetry of Lewis Carroll choose a group; from the poetry of A. A. Milne. Explain your choices and suggest modes of presentation.

CHAPTER EIGHT

SUBJECT-MATTER BOOKS

Primitive folk have always been found to be keen observers, and exceedingly curious concerning everything in their restricted world. That they may satisfy their curiosity they spend their abundant leisure observing details pertaining to their associates, such as dress, habits, manners, customs, and actions, as well as facts pertaining to animals, plants, heavenly bodies, and natural phenomena. Their attitude is motivated partly by serious purposes and partly by general interest in matters about them. But for one reason or another gratification of his curiosity is one of primitive man's most enjoyable and profitable pursuits.

All those associated with young children must realize that they are not less curious than are primitive folk. They are constantly on the alert, asking questions concerning all phenomena which they observe in their immediate world and in the starry heavens above. Adults who have the welfare of the youngsters at heart answer their questions as well as they can, and strive to keep alive the God-sent desire to know and to experience.

As children grow older, if they remain natural and unspoiled, their curiosity concerning not only their immediate environment but also the world at large is one of the greatest intellectual assets they possess. Then it is that the rich vicarious experiences afforded by books about different lands, times, peoples, events, and discoveries, animal and plant life, and many other subjects render leisure hours seasons of delight. While the eagerness to know much and live widely is at its keenest, teachers and librarians should suggest books and more books containing matter

which will afford children what their spirits crave. Once alive to the delights afforded by good books that tell him things he wants to know, a child is well on the way toward developing valuable reading habits which will endure for a lifetime and which will fill with profit and pleasure the leisure time that is fraught with untold possibilities for good or ill.

There is such an eager demand on the part of children for books of adventure and mystery that although many of them logically fall under some class of subject-matter books, for the sake of convenience a separate list has been made of some outstanding favorites. Others equally interesting are included among recommended books in other lists.

HISTORY AND BIOGRAPHY

History for children should be of such a character that it reconstructs life and enables boys and girls to live what they read. The gist of the matter is well stated in what a child said of Margaret Pumphrey's *Stories of the Pilgrims*: "It is history but it reads like a story." Literature of this character takes small account of dull facts; but makes the most of brave deeds, lively adventures, thrilling mysteries, and dramatic events, all of which it throws into high relief against picturesque backgrounds of time and place.

One book that satisfies the requirements which should be demanded of a historical work for children is *A Child's History of the World*, by V. M. Hillyer. In a manner simple, vivid, and childlike, this book presents the most important bits of world history which can be understood and appreciated by children. For example, the author represents all history as "the Staircase of Time" in order, as he says, "to give a visual idea of the extent of time and the progressive steps in the history of the world."

He unforgettably characterizes the Egyptian people as the first gypsies, puzzle-writers, and tomb-builders. He stamps the Phoenicians as "the people who made our A B C's"; Nero, the Roman Emperor, as "Blood and Thunder," and so on. One sixth-grade child declares the book: "Interesting because it tells about the world from the beginning." Another in the same grade approves of it "because it is funny." Still another characterizes it as "dandy."

After Hillyer's graphic and highly entertaining interpretation of history a child may be able to enjoy Van Loon's *The Story of Mankind,* which, though more mature, is still comparatively simple, and is, moreover, illustrated by the author's clever and illuminating picture-maps. Instead of representing history as a staircase this author describes it as "The Mighty Tower of Experience which Time has built amidst the endless fields of bygone ages."

Many children are led to an interest in history by way of historical fiction, a class of literature which is coming to hold an important place among children's books. Some seventh-grade children aged twelve to fourteen expressed their approval of it thus:

"I like *A Little Maid of Province Town,* by A. T. Curtis, because it helps you a lot with that part of history."

"*The Last of the Mohicans,* by J. Fenimore Cooper, is good, except that I don't like long, dry descriptions, because it connects with the French and Indian War."

"It's interesting to learn about the monks and how they made their books in *Gabriel and the Hour Book,* by Evaleen Stein."

The best of this type of literature observes as much historical accuracy as is consistent with a romantic and heroic story, the latter the prime consideration with young readers. This is well shown in what several seventh-grade children of fourteen or thereabout say of *Ivanhoe,* by Sir Walter Scott:

"Just the right kind of a novel! About old knights and romance."

"I like to read about knights fighting."

"Interesting because it is about knights."

"I like to read about squires and knights."

"Very interesting and exciting."

However, if a story is to lead to an interest in history it must be sufficiently simple to be read and understood easily by those reading it, and lively enough to sustain their interest. Otherwise such reactions as those of the following seventh-grade children, who were not ready for the story, are the result:

"*Ivanhoe* would be a good story if it didn't have so much dry description."

"I do not like *Ivanhoe*. The characters' names are too hard to pronounce."

America is particularly favored in having many of the significant epochs in her history re-created in the form of fascinating, living stories, which glow with colors that lend a fresh charm to the life of her past. One of the most interesting of these is *Barnaby Lee,* by John Bennett. The skillful author has included in a recountal of thrilling adventures experienced by a homesick English cabin boy made to serve on a pirate ship—who in the end proves to be the son of Captain Harry Lee—much that has the power to captivate the youthful imagination. There are humorous sketches of Dutch life in New Amsterdam in 1664, with old Peter Stuyvesant stumping about on his wooden leg; charming accounts of the cavalier settlers in Maryland, with the gay and gallant Charles Calvert as their leader; startling narratives of fierce pirates, duels, hand-to-hand fights, and a court trial conducted in sight of the gallows-tree. And interwoven with all this are lovely bits of garden and landscape views and a delicate suggestion of a love story. The whole thing taken together serves

to endow with an enchanting spirit of reality a critical phase in the early history of New York.

A study of the reactions of children to books of this type helps to give one some standards by which the probable interest and value of any historical book intended for boys and girls may be estimated. Incidentally one discovers that children, as well as adults, vary in their tastes. For example, of *Blithe McBride,* by Beulah M. Dix, one sixth-grade child of twelve says: "I don't like the kind of talk they use. It's hard to understand." A child of thirteen in the same grade characterizes it as "One of the best books I ever read—a wonderful book!"

Another example of marked variation in taste within the same age range is shown in the following comments. An eighth-grade boy of fifteen finds J. Fenimore Cooper's *The Last of the Mohicans* "interesting and exciting; it contains lots of Indians and fighting." A girl of fourteen in the same grade considers the same book, probably because of the Indians and fighting, "the most terrible book ever written."

These individual differences in taste are cited to illustrate the necessity for a teacher's consulting preferences if some children are not to be prejudiced against reading by being required to read that which is very distasteful to them.

Since it has been found that children are genuinely interested in biography provided that it conforms to their natural predilections, and that, next to the influence of a personal friend, must be rated the influence of a person known through reading, more and more good biographies have come to be written for young readers. As the history of any country or people is largely involved with outstanding figures who are at one and the same time both causes and results of the historical conditions under which they live, good biographies of these persons should be used to give life to the past and significance to the movements of the present.

Through enjoyably reliving the childhood experiences of distinguished characters youngsters become interested in the subsequent careers for which these experiences paved the way. Boys are captivated by the Lincoln who could outrun, outlift, outwrestle, his boyish companions; who a little later in life could chop faster, split more rails in a day, carry a heavier log at a "raising," or excel the neighborhood champions in any feat of frontier athletics. Later they sympathize with Lincoln's strenuous efforts to secure an education and appreciate his far-sighted vision and his noble mission. What most boys find interesting in Lincoln's career is comprehended in the following comments and their implication by seventh-grade boys from twelve to fourteen years of age.

"I enjoyed *The Boys' Life of Abraham Lincoln,* by Helen Nicolay, because it is about his younger life."

"I think this is a fine book; one of the finest incidents in it is the one where Abe beats a man because he used slang before a lady."

Enjoyment of *Daniel Boone, Wilderness Scout,* by S. E. White, is accounted for by the same seventh-grade children as follows:

"Very interesting—about pioneers."

"Pioneers are very brave and daring. They could outwit the Indians."

"It's very exciting; most Indian books are."

"I like it because it tells about adventure."

"It tells a lot about pathfinding. It's good; gives experience in pioneer life."

A review of some of the reasons which the members of a seventh-grade group aged twelve to fourteen give for their enjoyment of *Joan of Arc,* by Boutet de Monvel, affords enlightening glimpses of child psychology:

"I like the story of Joan of Arc because it is true."

"I like it because it is about war."

"Very interesting; Joan was a beautiful character; she was calm and could outwit people."

"I like the part where Joan won the battle and then was put to death."

Biographies and autobiographies of musicians, painters, writers, inventors, explorers, naturalists, philanthropists, and others often possess the fascination which invests pure adventure and romance, provided the book is written from that point of view. This is true of the career of Thomas Edison, who has arisen from a position as newsboy on the railroad to that of "the great Wizard of Science"—a typical Horatio Alger story in real life.

The occasional seventh- and eighth-grade child who finds interest in the purely informational side of biography is the exception rather than the rule. But that there are such the following comments give evidence:

"I like *More Than Conquerors,* by Ariadne Gilbert, because it tells lots of things that I like to know about." (Seventh-grade boy of thirteen.)

"I like Helen Keller's *The Story of My Life* very much because it is interesting to find out how a deaf and dumb and blind girl can be educated." (Seventh-grade girl of fourteen.)

"*Up from Slavery,* by Booker T. Washington, may not appeal to some people, but it gives you a good idea of how hard the times were for the negro." (Eighth-grade boy of fifteen.)

Until recently there have been few biographies of women which would interest girls. But now that women, in common with men, are coming to fill places in the world outside the home, many biographies of them are being written with the express purpose of acquainting girls with the work of distinguished members of their own sex. The matter in these books is in keeping with the latest scientific theories regarding the psychology of girls and their interests, and often by implication suggests the way to a rich, full life.

GEOGRAPHY AND TRAVEL

Persons with keen powers of observation and a lively intelligence would gain most valuable experience by traveling over the entire world and having direct vital contact with all existing types of people, interests, and activities. But since this method of gaining first-hand knowledge of the world community of which one is a member is a physical impossibility, he must do the next best thing—accept the second-hand knowledge which is acquired through reading, no small part of which should be in the fields of geography and travel. This literature, if it is to be of the most value, must be a source of enjoyment at the same time that it gives an understanding and an appreciation of human-kind, human affairs, and their general setting. Its content should deal with many peoples and places in order to extend the vision and deepen the insight of the reader.

History is so intimately the result of geographical conditions that in many cases no clear line can be drawn between history and geography. But there are some books which emphasize geographical facts and some which tell more or less imaginative stories with interesting geographical backgrounds. And for the sake of convenience such books in the present volume are listed under the caption of geography and travel.

The books which stick closely to facts are often too prosaic, desultory, or vague to interest children. But there are a few outstanding exceptions to the dull mediocrity of the usual book of this type. One such for the younger children is *Snow Baby*. This contains an account of the baby daughter of Admiral Peary, discoverer of the North Pole. It was written by the child's mother, who describes the experiences of her baby girl, born in Greenland during one of her father's famous expeditions there. An interesting book of the North for the children of the seventh

and eighth grades is *Wilderness,* in which the author, Rockwell Kent, relates, by means of a simple, homely diary delightfully illustrated, the details of a seven-months' vacation spent by him and his young son in a log cabin on Fox Island in Alaska. The heavy mountains, the terrible sea, the terrific storms, the wood-cutting, the building and boating, the simple pioneer life, in which old Olson is a prominent and picturesque figure, are altogether to the liking of boys.

A book which fascinates some boys of thirteen and fourteen fired with a desire for high adventure is *South,* by Ernest Shackelton. Here a daring explorer vividly recounts the struggles, the disappointments, and the endurance of a small party of Britishers hidden away for nearly two years in the fastnesses of the Polar ice. He graphically relates most thrilling experiences with "bergs," ice packs, ice floes, and shipwreck, in a manner which grips his readers. And incidentally they learn something of the queer antics of penguins and the habits of sperm and blue whales, crab-eater seals, sea-leopards, wicked killer-whales, and all such fascinating forms of life as flourish in the polar regions of the South.

Stories which contain strong local color and good descriptions of scenery, people, manners, and customs afford the most entertaining instruction in geographical matters. *Hans Brinker,* by Mary Mapes Dodge, is accorded almost unanimous approval by children in the fifth, sixth, and seventh grades, whose ages are from ten to fourteen. This means that the book has a considerable range of appeal.

When the central figure of a book is a child young readers spontaneously enter into his life. Some fourth- and fifth-grade children aged eight to eleven expressed their views of the Twin books by Lucy Fitch Perkins thus:

"*The Eskimo Twins* is fine because it is about children in other lands."

"I like *The Dutch Twins* because it is about children of my own age."

"*The Dutch Twins* makes me want to see Holland. I like Dutch children."

Fifth- and sixth-graders enjoy *The Lance of Kanana,* by H. W. French, because Kanana, the son of "the Terror of the Desert," is a child like themselves. In imagination they enjoy wandering with him around the Bedouin encampment of black haircloth tents, rolling about in the sand and sunshine, shaking the goat-skin filled with cream till it turns into butter, drying the buttermilk to be ground into "flour," running races, using the sling shot, and crossing the shifting sands of the trackless desert to rescue his brother and the white camel from the hands of robbers. Here are adventures and thrills a-plenty.

The same may be said for L. A. Charskaya's *Little Princess Nina,* which is a tale of the fiery, fearless, and spirited little daughter of a Cossack general in the Caucasus. There is a vivid, unforgettable background of blue mountains, emerald rivers, flowers, birds, music, and dancing; half-wild mountain folk, robbers, and colorful adventures, all true to the life pictured.

Through reliving the experiences of Hans Aanrud's Lisbeth Longfrock while she goes about her duties as little peasant maid, children lose themselves completely and learn a great deal about Norse scenery and life. Johanna Spyri's *Heidi* and *Moni* afford delightful glimpses of the Swiss mountain folk at work and play among their native Alps; and these stories exhale much of the charm of Switzerland.

That children are quite alive to the qualities which they like in stories of the type under discussion may be seen from what they say of them:

"I think *Heidi* is very interesting because the author tells it in exciting ways. It is funny and sad, and happens in an interesting place, the Alps." (Sixth-grade eleven-year-old girl.)

"I enjoy *Adrift on an Ice-Pan,* by W. T. Grenfell, because it is so exciting." (Sixth-grade twelve-year-old boy.)

"*The Adventures of Billy Topsail,* by Norman Duncan, is interesting to me because it is a story of adventure in a strange land." (Sixth-grade twelve-year-old boy.)

"*Grit A-Plenty,* by Dillon Wallace, is a story about Labrador that holds your interest all through because it is so exciting." (Seventh-grade fourteen-year-old boy.)

"I like *What Happened to Inger Johanne,* by Dikken Zwilgmeyer, because Inger was always doing things she shouldn't, and that's exciting." (Sixth-grade fourteen-year-old girl.)

NATURE BOOKS AND STORIES

By far the largest class of scientific books for children are those known as nature books, some of which are undesirable, some valuable. Illustrative of the former type are those which are untrue, which sentimentalize about nature, which go too far in interpreting it in terms of human experience, and which dwell unduly upon the tragedies of animal life either when animals are in their native state or in captivity. While it is possible that such books may render a hard-hearted child more sympathetic toward nature than he would otherwise be, they are more than likely to appeal to his sense of the ludicrous; and they are certain to be too much of a strain upon the sensibilities of a sensitive, sympathetic child.

Some of the best of the nature books are those based upon the writers' observation and study of science, as are the works of John Burroughs, Edith Patch, Henri Fabre, and David Starr Jordan. These authors weave into semi-story form scientific facts which are more marvelous and interest-compelling than any achievements of human magic. Other excellent nature books by such popular writers as Ernest Thompson Seton, Clarence Hawkes, Enos Mills, William Beebe, and W. H. Hudson, present facts colored by the

imagination in such a manner as to develop a real interest in nature, to lead to habits of observation, and to cultivate wholesome out-of-door interests and activities. In both types of books the style should be clear, entertaining, dignified, unsentimental, and free from the condescending tone of some so-called scientific material for children. If the motives and conduct of animals, plants, insects, or birds are humanized it should not be at the cost of scientific accuracy. Good illustrations which explain and add interest to the text are desirable, and in the case of unfamiliar birds and animals, essential. To be really helpful these illustrations should be accurately colored.

No fairy tale, no story of adventure, possesses greater power to command the interest of children than do true stories of insects, birds, plants, animals, stars, man, and the earth itself, provided they are well presented through skillfully selected material. Younger children, when questioned concerning stories and books which they like, almost invariably include nature stories among their favorites. Sometimes these are of the "talking-beast" type and again of the near-scientific variety.

Such a book as that of Thornton Burgess on birds furnishes a delightful medium of introduction to bird life for little children. Peter Rabbit, lipperty-lipperty-lipping about stone walls, orchards, gardens, brier-patches, and other haunts, meets many feathered friends like Jenny Wren; Bully, the English sparrow; and Bubbling Bob, the Bobolink, who tell him of their travels, their winter and summer homes, and all their joys and sorrows. The information is conveyed in simple stories, which are ably supplemented by the accurately colored and scientifically correct drawings of Mr. Louis Agassiz Fuertes, artist and naturalist. If the underlying facts in these stories can be verified by field observation and study, the bird world becomes an intriguing one to a child. What the author does for birds in this book he does for other

phases of out-of-door life in *The Burgess Flower Book for Children* and *The Burgess Animal Book for Children.*

Emma Lindsay Squier in *The Wild Heart* enables children to experience the beauties of field and forest and of the living creatures that dwell therein. The story of Skygak, the old man sea-gull; of Leonard Deer, the little faun pursued by the hunters until it ran to some children for protection; and of the great fisherman, Henry the Heron, make young readers understand something of the spirit of the wild and long to know more of it.

Kari, the Elephant, by Dhan Gopal Mukerji, exercises over children a spell akin to that cast over them by the circus elephant. The author selects from the life of his pet elephant details which have the strongest appeal for children. Such are his food, his daily baths and sand rubs, his willingness to be punished when he has done wrong, and his vindictiveness when he has been insulted. One eleven-year-old boy in the sixth grade says of it: "I like this book because Mukerji tells the ways of the animals of the jungle. He tells about Kari from the time he was a little elephant until he was a big one. He tells about himself. Instead of some other name he says 'I.'" Other sixth-graders like the book because they consider it adventurous and exciting. They express a like preference for Kipling's elephant stories, which are, of course, better artistically. But Mukerji tells children what they want to know.

Few books are more generally popular with seventh- and eighth-grade boys of fourteen and fifteen than is Jack London's *The Call of the Wild.* Many recorded opinions concerning it vary but little from the following: "I liked it because it is the story of a dog and the brave things he did. I liked the part where Buck pulled the thousand pounds. It's the best book I ever read. I read it in two days!" (Eighth-grade fifteen-year-old boy.)

A number of the newer books on capturing and training wild animals for exhibition purposes are interesting to children and

enable them to enter with some understanding into the lives of the animal kingdom.

Realizing what an effective escape from mundane affairs a study of the stars affords and what a compelling charm observation of them exercises over the human mind, many writers are endeavoring to direct the attention of children to the wonderful panorama of the heavens which is presented to them every clear evening. One of the most successful attempts in this direction is *The Book of the Stars for Young People,* by William Tyler Olcott. He gains interest in his subject not only by diagrams and directions for field observation, but also by relating the stories told by the shepherds of old about the star pictures of giants, monsters, and other creatures which they fancied they saw in the sky.

A fascinating bit of scientific literature which carries the imagination on winged flights covering millions of years is *Tales from Nature's Wonderland,* by William T. Hornaday. The author explains the origin of the big game in America; describes a frozen mammoth of Siberia thirteen feet in height and fifteen feet in length; and in a telling manner he links the days that were to the days that are by a vivid recountal of that tremendous wild-animal tragedy which involved thousands of lions, saber-toothed tigers, wolves, bears, mammoths, elephants, camels, horses, ground-sloths, and other animals, whose remains have recently been found in the preserved asphalt bed of Rancho La Brea in California.

ANTHROPOLOGY

The First Days of Man, by Frederic Arnold Kummer, is a fascinating scientific romance resting on a foundation of fact which affords children rare entertainment and a wealth of information concerning the origin and the development of life on the earth. After describing how the earth was formed the author traces the various stages of life upon it through the plants, fish,

reptiles, mammals, and apes that walked like man, in a simple narrative fashion which grips the imagination and enables the reader to reconstruct in his mind the events of a prehistoric past. There are the adventures of the cave-dwellers with their primitive modes of life, their thrilling experiences with fierce wild animals, their discovery of fire, their invention of clothing and weapons, their experiments in boat-building, all of such absorbing interest that a young reader finishes the last chapter of the book, resolved to read the two remaining books of the series by the same author.

Another book based upon the prehistoric life of western Europe as it was during the Mousterian period of 50,000 to 25,000 B. C. is *Pic, the Weapon-Maker,* by George Langford. The characters in this book are represented as spending their lives foraging for food and protecting themselves against the hordes of prehistoric beasts—the heavy mammoth elephant, the woolly rhinoceros, the cave lion, the cave bear, the hyena, and others. The mammoth, the rhinoceros, and the ape-boy make a trio not soon forgotten. Other better known books of this type are included in the bibliography for this material.

From the foregoing discussion of children's literature in fields loosely classified for the sake of convenience as history, biography, geography, travel, nature books and stories, anthropology, and so on, it is clear that the books which make a strong appeal are not those freighted with dull didacticism and tedious information, but those which reconstruct some phase of life so that it can be visualized and relived in imagination. The chief concern of young readers is the pleasurable experience which literature gives them, and if books are sufficiently to their liking and not too difficult to be read rapidly they devote a good part of their leisure hours to acquiring new experiences in this manner. But along with a wide reading opportunity there is need of a teacher or someone else who can skillfully lead and guide the reading experience. The

person best qualified to do this is one who knows the tastes and interests of children at the different levels of their development; one who loves reading and makes use of it in his own daily life; "one who has world-outlook, world sympathies, a quickened interest in the varied affairs of mankind, who values experience as a trainer of youth above memorization of facts." [1]

PRACTICAL BOOKS

Frequently the question is asked, "What is one to do in the way of books for the child who does not care to read?"

The answer is that there is no such child, provided the right books can be found. The question is usually meant to apply to children who do not care for fiction or history, the almost purely "make" and "do" types of children. But they furnish no unsolved problem so far as books are concerned, because the publishers today are not only producing much pure literature for children, but a large number of practical books which inform, guide, direct, and stimulate. Some of these should have a place in every child's library because nearly every active child is eager to make and do something and finds enjoyment and profit in practical books which help him to express his creative instinct.

Through books suited to the tastes and ages of individual children parents and teachers may do much toward developing an active, well-balanced imagination and toward enriching the lives of children in the fields of observation and construction. For boys there are books explaining the construction of airplanes, motor boats, submarines, electrical appliances—in short, almost everything in which a sound, healthy-minded boy ought to be interested. And experimental work on the part of boys may be the forerunner of future scientific careers, as was the case with Sir Isaac Newton, who states that he began his scientific experi-

[1] Bobbitt, Franklin: *The Curriculum*, p. 42. Houghton.

ments when he was fifteen years of age. For girls there are many helpful books about various phases of housekeeping, homemaking, entertaining, games, gardening, and other useful activities in which most girls are interested.

For vacations, field manuals, books on camping, athletics, games, magic, and other forms of entertainment are excellent companions. Other books good for vacations are guide books, handbooks, and descriptive nature books, which lead to close and intelligent observation of the characteristics and habits of insects, birds, animals, stars, plants, and trees. An eagerness to know something of nature's processes lends zest to field trips and renders them profitable.

Still other books useful to older boys and girls are those giving specific information about vocations and industries. Many a young high-school student would apply himself to his school work much more whole-heartedly if he had some definite objective in view that appealed to him as being more worth while than a passing mark. Even though a young person's idea of a life career frequently changes, he is steadied by always entertaining one and by working to realize it. Far too many people drift through high school, sometimes through college, full of vague discontent or acute unhappiness, because, as they say, they have not decided what they want to do in life. Books on vocations and industries should give them a fairly broad view of the growing industries; the ones that are dying out or moving elsewhere, the preparation for any type of work under discussion, and such other matters as the effect upon health, the possibilities of promotion, and the remuneration which it promises.

The list included in the bibliography of the present volume is suggestive rather than complete. Most of the books have been written by experts and are fairly up to date. All are direct and simple in style, and many of them contain illustrations. As scientific and vocational books are constantly changing with new

discoveries, inventions, and conditions, they should be closely followed by anyone interested in them. In case more books than are here listed are desired, there are to be found in the children's department of almost every public library much more extensive lists, compiled by those who are trained in this field of children's interests.

SUGGESTIONS FOR STUDY

HISTORY

1. Do you find Hendrik Van Loon's *The Story of Mankind* clear, interesting, and picturesque? In what respects? What do the author's illustrations and maps add to this book? For what age is it best suited?

2. Do you consider John Bennett's *Master Skylark* a better form of history for children than pure history of the period covered by the book?

3. Compare the style and matter in *Men of Iron*, by Howard Pyle, with the same qualities in *Ivanhoe*, by Sir Walter Scott, and in *The Black Arrow*, by Robert Louis Stevenson.

4. Do you consider Sydney Carton in *The Tale of Two Cities*, by Charles Dickens, a good character for children to know? Give a reason for your opinion.

5. What sort of man was Louis XVII as he is represented by Harriet Martineau in *The Peasant and the Prince?* Does the book re-create the atmosphere of the times?

6. Are there elements of appeal to children in *The Dove in the Eagle's Nest*, by Charlotte Yonge?

7. Do you think that *The History of the Conquest of Mexico*, by W. H. Prescott, as retold by H. W. Banks, would interest children? What is the reason for your answer?

8. Is there anything in *The Cloister and the Hearth*, by Charles Reade, that places it among the best literature? Be specific.

9. Which would interest children the more in Holland, John Motley's *The Rise of the Dutch Republic*, as adapted by H. W. Banks, or *Jacqueline of the Carrier Pigeons*, by H. H. Seaman?

10. Which of the three writers, Catlin, Eastman, and Grinnell,

would give young people the most intelligent and sympathetic point of view with reference to the North American Indian? Why?

11. Compare the work of Joseph Altsheler with that of J. Fenimore Cooper in regard to the portrayal of Indian character.

12. Why are Bruce and Wallace as depicted by Jane Porter in *Scottish Chiefs* much admired by boys? Illustrate from episodes in the careers of these heroes.

13. In what respects, as far as you know, is *Standish of Standish*, by Jane Austin, authentic history?

14. Does Winston Churchill re-create the characters and the atmosphere of the period portrayed in *Richard Carvel?*

BIOGRAPHY

1. Name five of the men described in *Our Foreign-born Citizens,* by Annie Beard, and tell what worth-while things they have done. What do you think the effect of the book would be upon young readers?

2. Who are ten of the most prominent men discussed by John T. Faris in *Winning Their Way?* Is each of the ten interpreted in the right relation to his time and place, and is his story told in such a manner as to appeal to children?

3. Does *More Than Conquerors,* by Ariadne Gilbert, furnish desirable ideals of character and achievement? Discuss.

4. Are the characters in *Americans by Adoption,* by Joseph Husband, presented in a stimulating manner? Give a reason for your answer.

5. Is *Fighters for Peace,* by Mary Parkman, written in a manner to glorify peace or war? Give reasons for your opinion.

6. In what specific ways will *Heroines of Service,* by Mary Parkman, be helpful to girls? Illustrate.

7. What is Mary Antin's attitude toward America in *The Promised Land?* Do you consider that it is justifiable?

8. Specify how Edward Bok, in *A Dutch Boy Fifty Years After,* may interest boys.

9. Wherein is *The Boys' Life of Mark Twain,* by Albert Bigelow Paine, good biography? Compare it with *The Boys' Life of Edison,* by William H. Meadowcroft, in respect to the characters depicted, its information, interest, and inspiration.

10. Give specific illustrations to prove that *The Story of a Pioneer,* by Dr. Anna Howard Shaw, is good reading for older girls.

11. How does *Up from Slavery,* by Booker T. Washington, tend to develop respect and consideration for the Negro? Give specific illustrations.

GEOGRAPHY AND TRAVEL

1. What do the drawings in *Wilderness,* by Rockwell Kent, add to the text of the book? Comment upon the style of the author.

2. Does *How I Found Livingstone,* by Henry M. Stanley, contain more adventure and action, or more description? How does the book compare with *Lost in the Jungle,* by Paul du Chaillu?

3. What are the points of interest, if any, in *Snow Baby,* by Mrs. Peary?

4. Compare *Hans Brinker,* by Mary Mapes Dodge, with *The Dutch Twins,* by Lucy Fitch Perkins, in respect to information regarding Holland and in respect to illustrations. Which of the two books do you find the more interesting for children? Why?

5. What impression of Italy do you gain from *The Cart of Many Colors,* by Mrs. Meiklejohn?

6. Does *Lisbeth Longfrock* contain matter interesting to children? Discuss.

7. How does Margaret Morley, in her book *Donkey John of Toy Valley,* manifest sympathy with the life of the toymakers in the Tyrol? Does she interpret that life well?

8. Examine one volume in each of the series listed at the close of the Bibliography on Geography and Travel, page 262. Which ones do you prefer? Why?

NATURE BOOKS AND STORIES

1. Which of the handbooks of science do you find helpful with reference to clearness of description, simplicity of classification, indexes, and illustrations?

2. Is the material in the descriptive nature books which you have read selected with regard to children's interests? Give illustrations.

3. (*a*) In which of the nature books that you have read has the author recorded his own observations? (*b*) In which has he depended upon the research of others, as is generally the case in astronomy, geology, and anthropology? (*c*) In which has he drawn largely upon his imagination for episodes and plots?

4. Name an animal story that you consider too sentimental; one that you consider too tragic; one too humanized; and one too "condescending" to be desirable material for children's reading.

5. Which of the nature books do you find written in a clear and entertaining style?

6. Which have illustrations that explain and add interest to the text?

7. Is the material in the books which you read on prehistoric times and primitive man (*a*) selected with reference to children's interests, (*b*) free from scientific technicalities, (*c*) entertaining? Is it based on late scientific research? Does it contain interesting illustrations?

8. Are the books on physiology and hygiene which you examined sound in theory and based upon recent scientific investigations? Which are free from sentimentality and exaggeration? Characterize the style of each. What helpful figures and diagrams do any of them contain?

CHAPTER NINE

ILLUSTRATED BOOKS FOR CHILDREN

In the present brief sketch, which aims only to be suggestive and to indicate in a desultory way a few of the most prominent modern illustrators of children's books, there is no attempt to trace chronologically the development of this branch of art. Suffice it to say that it is a far cry from the first children's picture book, the *Orbis Pictus* (1658), written by John Amos Comenius, illustrated with crude woodcuts, and sounding as a voice crying from the wilderness, in a period when all art was held as vanity—a far cry from that to the wealth of beautifully illustrated children's books of the twentieth century.

SIGNIFICANCE OF ILLUSTRATION IN CHILDREN'S LITERATURE

There are two factors which are chiefly responsible for the many lovely, and often expensive, illustrated editions of children's books which appear every year, particularly at the Christmas season. The first is doubtless the discovery made within the last twenty-five or thirty years that the very best which society has to offer in both the realms of the practical and the aesthetic, is none too good to be utilized in the training of children.

The second factor lies in the fact that juvenile literature offers simple, imaginative, picturesque, and often aesthetic possibilities in the way of illustration which few of the best illustrators have been able to resist. And most artists enjoy devoting their talent to work for children because the young are so enthusiastically appreciative of pictures which to them seem right and fitting.

Although the best illustrated books make heavy demands on the purse, they are good economy in the end, particularly since, as a rule, it is the best literature which has attracted to its service the work of the best artists. One book of pleasing proportions, with good paper, attractive print, wide margins, artistic binding, and beautifully conceived and executed illustrations which fit a worth-while text, is worth a dozen cheap editions of the same text. It is one of the silent teachers whose services in the training of children may not be measured.

There are those who feel that a child is better off if left to his own imaginative conceptions of what he reads. But it is not easy to see why an artist who has preserved a childlike fancy, which he combines with skill, training, and experience, should not produce illustrations as truly refining and educative as the paintings of great artists, often inspired by the identical subjects which have called forth the richest efforts of modern illustrators.

THE CHILD'S POINT OF VIEW IN ILLUSTRATION

A present-day illustrator for children bears in mind the same principles which a writer for children must keep in view; namely, the interests which children possess and that which will satisfy those interests, and at the same time lead toward an appreciation of the highest art. Without being introspective or retrospective he must project his view in such a manner that he contrives to get a child's point of view. If he would refine and instruct, he must stock a child's imagination with pictured facts outside the child's experience; train a child's eye to appreciate harmony of color and line; but first of all, he must seek to interest and entertain. This he does in the case of illustrations for the youngest children by producing simple, brightly colored pictures or suggestive black and white ones in which there is little detail, but much action.

The action insisted upon may be realistic, highly imaginative and fanciful, or grotesque, for children like all three. Dull photographic transcripts of real life and the most lurid fantasies alike charm children, as may be seen from their fascinated interest in the pictures of dictionaries and geographies and in the startling creations of the comic supplement. Grotesque pictures for them should represent fantasy rather than ugliness, "fairies rather than fiends."

CHILDREN'S PREFERENCES IN ILLUSTRATION

Young children enjoy story-telling pictures of other children at work and at play, of such phases of human life as lie within the range of their experience, and above all, of animals. The youngest favor pictures of familiar domestic animals at work or at play. The foregoing are the elements which render the illustrated editions of Mother Goose so dear to the average child's heart.

Children a little beyond the Mother Goose stage like pictures of wild and unfamiliar animals, of the fairy world, of engines, railway trains, ships, airplanes, automobiles, and soldiers. Beautiful pictures which are free from details that tend to obscure the central idea depicted are almost equally popular with boys and girls, although girls usually care less than boys for those representing mechanical appliances.

Illustrations which are not in harmony with the text or suggested by it are resented, and breed such critical comments as, "The story didn't say that," "Why is the boy riding a bicycle? He doesn't have a bicycle in the story."

Although perhaps art has little or no concern with morals, no one would fail to agree that such a picture as that of two cats hung over a clothes line, and clawing each other's eyes out, arouses a young child's mirth and suggests like mischief; that pictures which caricature country children, old men and women, foreigners, peddlers, and policemen, as many of the comic supple-

ment pictures have a way of doing, are often responsible for a child's disrespectful attitude toward their living counterparts. While pictures based upon the discomfort of persons and animals arouse laughter, they suggest the opposite of the virtues of sympathy, kindness, and thoughtfulness, which all good homes, schools, libraries, and settlements aim to teach. Pictures, since they are as influential as the printed page in forming tastes and influencing character, should often suggest fun, but it should be harmless fun.

Early in the nineteenth century there appeared children's books illustrated by the clever Mulready somewhat suggestive of those of our own day. But most of the pictures were genteel. Instead of depicting fun and fascinating romance, giants, elves, and hob-goblins in a world of mystery, they mainly represented the wonders of nature and very proper and polite children and adults. Never was a normal, careless child allowed to appear except as an awful example. Even the beggars in books of that period were prim, and the birds and beasts distinctly well-mannered.

WELL-KNOWN ILLUSTRATORS FOR CHILDREN

But with the art of Cruikshank during the second and third quarters of the century there appeared a new note. He may well be characterized as the creator of fairyland in pictures, for his freshness of fancy, clever invention, and vigor of execution made elves and goblins and all the creations of folk-literature live as they never had lived before. Some of the best examples of his work are found in *Grimms' Popular Stories, John Gilpin, Tom Thumb, Robinson Crusoe, The Brownies, Lob-Lie-by-the-Fire,* and the *Cruikshank Fairy Book.*

Two extremely prolific English artists of the last quarter of the century were Walter Crane and Randolph Caldecott. The work of the former, a true artist of fairyland, is distinguished for its

decorative qualities of line and color, and for the detailed knowledge of costume and architecture which it displays. His graceful figures, which are types rather than individuals, fit admirably into idealized and conventionalized backgrounds of buildings and trees. His pictures may not "come to life" and the wealth of detail may confuse some young children, but their remoteness from the realities of present-day life suits the old legends and tales and invests them with a glamor "that never was on sea or land." Some of his best work may be found in his illustrations of Grimms' *Household Stories, Bluebeard, Jack and the Beanstalk, The Sleeping Beauty Picture Book, The Frog Prince, The Goody Two Shoes Picture Book, Beauty and the Beast, The Yellow Dwarf, Aladdin, The House in the Wood, The Baby's Own Aesop, The Baby's Bouquet,* and *The Baby's Own Opera,* the last two of which contain rimes and tunes that delight the youngest children; and Hawthorne's *A Wonder Book for Girls and Boys.* His illustrations for *Don Quixote,* although full of details, are yet so imbued with the spirit of the story that they are entirely captivating.

Late in the nineteenth century Randolph Caldecott founded a school of art in England which even yet maintains its popularity. But he still excels his followers in the peculiar subtlety of his pictured comment upon the texts which he illustrated. He is a master of story-telling pictures which are simple, humorous, spirited, fanciful, and well drawn. His mind played upon and around a subject until often a brief phrase would serve as the inspiration for from three to five illustrations, inimitably drawn and delightfully colored. In reviewing the sixteen toy books in which the pictures are so spontaneous and full of play spirit that it seems as though the artist must have produced them "just for fun," one recalls with the greatest pleasure *The Hey-Diddle-Diddle Picture Book, The Rhymes of Mother Goose, Jackanapes, Lob-Lie-by-the-Fire,* and the very entertaining *The House That Jack Built.* His fancy is so exuberant and his hand so skillful

that everyone who knows his work realizes the force of the tribute to him in which it was said, "When Caldecott died the laughter of little children grew less."

An English artist who made an abiding reputation in a limited field near the end of the nineteenth century was Kate Greenaway. Her quaint, naïve representations of dainty, happy, graceful children in picturesque garb, thrown into high relief by charming backgrounds of formal gardens, deep meadows, orchard lawns, and red brick houses with dormer windows afford perennial delight. Although refined almost to the point of priggishness, Miss Greenaway's playful children are nearly always liked by present-day children, possibly because they represent ideals every properly educated child is supposed to cherish. Her principal work may be seen in *A Apple Pie, A Book of Games, Marigold Garden, Mother Goose, The Pied Piper of Hamelin,* and *Under the Window.*

Although it is demanded in general that illustrations fit the text, it is seldom that there is such perfect harmony between the two as there is in the case of the story of *Alice's Adventures in Wonderland* and the incomparable illustrations for it by Sir John Tenniel. These convincing pictures in black and white so aid in helping one to visualize the rare inventions of the author that they have played no small part in immortalizing this masterpiece of nineteenth-century nonsense. Other illustrations by Tenniel are found in *Undine* and *Through the Looking-Glass.* The superior quality of this artist's work perhaps may best be appreciated by comparing his illustrations for *Alice in Wonderland* with those of Peter Newell and Arthur Rackham for the same book.

A group of popular humorous illustrators for children includes Gelett Burgess, whose rollicking sense of fun has produced the Goops, blue and red, who render efficient service to mothers and teachers in developing in children standards of good and bad conduct and who furnish commendable substitutes for the Katzen-

jammer Kids and their kind. The same may be said of Ottilia Adelborg with her rimes and comic pictures in *Clean Peter and the Children of Grubbylea.*

A number of other artists have succeeded in getting the spirit of fun into illustrations for their own humorous writing. Among these are W. M. Thackeray, who longed to be a pictorial artist rather than a literary one. His talent for both forms of art finds expression in his nonsense drawings for his own poems and in his pictures for his fairy story, *The Rose and the Ring.* Edward Lear adds to the laughable absurdities of his nonsense verse mirth-provocative pictures which suit the text to perfection. The same is true of the highly ridiculous illustrations produced by W. S. Gilbert for his *Bab Ballads.* The black and white drawings of the elder Kipling, not for his own work, to be sure, but for his son's *Just So Stories,* contribute no small part to the humor of these inimitable tales. Moreover, they have served as an inspiration for Van Loon and other imitators.

Howard Pyle, whose work is of the old wood-cut style after that of Albrecht Dürer, has both the text and the illustrations of many children's books to his credit. One of the best is *The Wonder Clock,* in which medieval figures and scenes with some dramatic interest are set in a decorative framework of historic ornament. Although his work is sometimes charged with being dead, it is suggestive and picturesque enough to interest children more than would seem possible with line drawings suggestive of Rossetti's style. The best examples of his drawing are found in texts which he has written. The best known are *The Merry Adventures of Robin Hood, Otto of the Silver Hand, Pepper and Salt, Twilight Land, The Garden behind the Moon, Jack Ballister's Fortune,* and *Men of Iron.*

The black and white drawings in wood-cut style of George Wharton Edwards in *Old English Ballads,* edited by Hamilton Mabie, and in *Hans Brinker,* although they suggest the work of

Howard Pyle, are decorative rather than dramatic and not so uniformly attractive as those of Pyle.

Another artist somewhat suggestive of Pyle is Louis John Rhead, who has illustrated Andersen's *Fairy Tales, Tom Brown's School Days, Bold Robin Hood* (edited by the artist), *Gulliver's Travels, The Swiss Family Robinson, Treasure Island,* and *Robinson Crusoe.* His work is strong, decorative, and in the more masculine things, well suited to the text. He and his two brothers, George Woolliscroft Rhead and Frederic Rhead, in their edition of *The Pilgrim's Progress,* succeed admirably in interpreting the spirit of the text in beautiful black and white illustrations.

It isn't often that one family can boast of three contemporary artists who do such uniformly excellent work as that of the three Robinsons. Charles Robinson is particularly distinguished for his fat little folks who are bubbling over with life and spirits, and for such fascinating headpieces and tailpieces as he gives us in his pictures for *A Child's Garden of Verses.* He has also illustrated Jerrold's *The Big Book of Nursery Rhymes,* Eugene Field's *Lullaby Land,* Gabriel Setoun's *Book of Poems* and Oscar Wilde's *The Happy Prince and Other Stories.* The coloring in the last and the wealth of detail which is characteristic of Mr. Robinson's work wholly suit the aesthetic quality of the text. In Andersen's *Fairy Tales in Words of One Syllable,* W. Heath Robinson has some full-page black and white drawings which are simple and childlike, full of action, and suggestive of movement and mystery in keeping with the spirit of the stories. His colored illustrations are delicate in coloring and full of fairy fancy. The edition of *Water Babies* illustrated by him is one of the most satisfactory of the many delightful editions of that classic. For the older children T. H. Robinson has done some imaginative and suggestive work in black and white for Kingsley's *The Heroes* and in N. G. Royde-Smith's *Una and the Red Cross Knight and Other Tales from Spenser's Faery Queene.*

The work of Maxfield Parrish, rich in blues and browns, is individual and highly imaginative. His glorious colored illustrations for *The Arabian Nights* edited by Wiggin and Smith have in them more than a suggestion of oriental richness; the brush which painted them seems to have been wielded by the hand of magic and interprets another world than the one we know. Much the same is to be said of the Parrish pictures for *A Wonder Book* and *Tanglewood Tales*. To adults, at least, his illustrations for Eugene Field's *Poems of Childhood* are very appealing, the most poetic of them being the picture of the "Dickey Bird" swinging in the Amfalula tree in the land of "Wander-Wander."

Treasure Island, Kidnapped, and *The Mysterious Island* have found a sympathetic illustrator in N. C. Wyeth, who is at his best depicting in strong, effective color the vigorous life of pirates and dramatic phases of life at sea. His illustrations for the Robin Hood tales edited by Paul Creswick are rich in color and eloquent of the spirit of Sherwood Forest and the sturdy outlaws who dwelt therein.

An artist who somewhat suggests Parrish in his feeling for oriental color effects, but who is simpler and more decorative, is Willy Pogany. His pictures, which are among the best, for *The Gingerbread Man* are fascinating to children. Some of his most recent work both in color and in black and white may be seen in *The Arabian Nights* edited by Olcott, and in *The Children of Odin* and *The Children's Homer* by Padraic Colum. Other works illustrated by him are *Bible Stories to Read and Tell* edited by Olcott, *Cinderella* edited by E. L. Elias, *A Treasury of Verse for Little Children,* and *Gulliver's Travels*.

The work of Maria Kirk, which is simple, good in color, and instructive, but not always adapted to the text as well as it might be, may be seen at its best in *The Nürnberg Stove, A Dog of Flanders,* and *Hans Brinker.*

Hope Dunlap has done her most distinguished work for *The Pied Piper of Hamelin*, much of the quaint humor of which she transmits through her richly colored full-page illustrations.

The black and white outline drawings which Lucy Fitch Perkins executes for her Twin Books fit the text admirably and are both entertaining and instructive. She has also illustrated *A Midsummer Night's Dream* and her own version of the Robin Hood stories.

One of the most successful delineators of child life and character in America is Jessie Willcox Smith. Her coloring is refined; and her children, exceedingly well-behaved, composed, and restful, appeal to adults, at least, as real children do. Her illustrations for *Mother Goose* are delightfully fresh and joyous, while those for *A Child's Garden of Verses* excel in representing the poetic side of childhood. She has also illustrated *A Child's Book of Stories* by Coussens, *'Twas the Night before Christmas, At the Back of the North Wind, Dickens's Children,* and *Water Babies*. In the last named work she has depicted one of the most satisfactory "babies" which the fancy of any artist has yet achieved.

The pictures of children by Elizabeth Shippen Green, although they are simple and pleasing in color, are rather too lifeless to please children. The illustrations in *A Little Book of the Past* are typical of her work.

A great favorite with young children because of her use of large simple lines and primary colors is Helen Stratton, who illustrates *Mother Goose* and other nursery rimes and tales.

Arthur Rackham, variously characterized as "The dean of fairyland," "Minstrel of the pen and brush," and "The greatest living painter of child romance," has wonderfully caught and expressed the magic of fairyland. Both through the soft ivory tints of his colored illustrations and through the black and white of his un-

colored sketches, he transmits the spirit and essence of the tales of enchantment which he delights in helping children to visualize. He has kept the heart of a child and delights in giving expression to his exuberant childlike fancies of grotesque trees, from which gnome-like faces peer at the strange antics of elves, fairies, witches, and their kind. His talent has found its happiest inspirations in the translation of Grimm's *Fairy Tales* edited by Mrs. Edgar Lucas, *Peter Pan in Kensington Garden, Mother Goose, The Romance of King Arthur and His Knights of the Round Table, Alice in Wonderland, Undine, A Midsummer Night's Dream, Gulliver's Travels,* and *Rip Van Winkle.*

Edmund Dulac is also a painter of fairyland, but sees it through different glasses. While he is more versatile in technic than Rackham, he possesses less of the childlike spirit. For older children and adults the beauty of his conceptions and treatment, the exquisite dramatic quality of his work, have great charm. Perhaps in comparing the two artists one might say that in the work of Dulac the design seems to come first; in that of Rackham, the spirit. Some of the most beautiful examples of Dulac's art may be found in his illustrations for the *Fairy Tales* of Hans Christian Andersen.

Jean de Bosschère is an artist whose highly imaginative and individual work is greatly enjoyed by children. His color effects, slightly suggestive of the Persian, are unusual and daring but beautiful. He possesses a lively fancy and a skilled technic which make his original but fitting interpretations of the *Folk Tales of Flanders* and *Christmas Stories of Flanders* an unending delight.

For the little people E. W. Deming produces realistic colored portrayals of American animals and Indian child life in Mrs. Therese Deming's books, *American Animal Life, Indian Child Life,* and *Red Folk and Wild Folk.* For the older children Frederic Remington furnishes spirited illustrations of cowboy and

Indian life, which he knew from an intimate first-hand study. *Hiawatha* and Parkman's *Oregon Trail* supply attractive examples of his best work.

Two present-day illustrators who are a rich source of entertainment especially to younger children are Leslie Brooke and E. Boyd Smith. The work of the former, humorous, imaginative, simple in design, excellent in color, and full of action, is seen at its best in illustrations for *The Golden Goose, The Three Bears, The Three Pigs, Tom Thumb, The House in the Wood, Johnny Crow's Garden,* and *Johnny Crow's Party,* edited by the artist; his pictures for the nonsense songs of Edward Lear, which include "The Owl and the Pussy Cat" and "The Quangle Wangle's Hat," and for *The Nursery Rhyme Picture Book* are also delightful. All make a stirring appeal to children through the picturesque talking animals, the funny detail, and the attractive coloring.

The pictures of E. Boyd Smith in color and in black and white amuse by reason of their humor and their story-telling quality, while they give instruction regarding many subjects in which children of various ages are interested. For the youngest there is *Chicken World,* an ideal book to be one of the first presented to a child; for those a little older there are *The Farm Book, The Seashore Book, The Railroad Book,* and *Santa Claus and All about Him.* For those still more advanced there are *Noah's Ark,* a humorous interpretation, and *Pocahontas and Captain John Smith.* And for the almost grown-up there are *The Last of the Mohicans* and *Ivanhoe,* spirited and delicate in color, *Treasure Island, Robinson Crusoe,* and *Two Years before the Mast,* the illustrations of which fit the text to a highly satisfactory degree.

A group of artists remarkably successful in illustrating fairy and folk tales are J. D. Batten, whose fertile invention lends much interest to the tales of the Jacobs' collections of folk tales; H. J. Ford, who did original drawings, imaginative and full of interesting detail—too full sometimes—for Andrew Lang's *The Yellow*

Fairy Book; Jacob Hood and Launcelot Speed, who, together with Mr. Ford, illustrated eight or nine other volumes of fairy books edited by Lang.

One French illustrator who should, if possible, be represented in every children's library is Boutet de Monvel. His simplicity in drawing and coloring, his symmetrical arrangement, and his dainty children, thoroughly French in type and costume, playing with that demure gaiety which is typical of the French children one sees in the Luxembourg Garden and the parks in Paris, are educational and a source of pleasure. His work is distinguished for its clear outlines, simplicity of coloring, and definite detail, which never has the effect of confusing the main thought of the picture. His tender and sympathetic treatment of child life may be seen in *Nos Enfants,* or *Girls and Boys,* by Anatole France, and in *Old Songs and Rounds for Little Children,* by C. M. Widor. His ability to tell a story through pictures is nowhere better shown than in his illustrations for *Select Fables from La Fontaine,* in which there are often from four to fourteen illustrations of a single fable. His *Joan of Arc* is a masterpiece of art which every child should have in his own library. The rich and simple illustrations, which set forth the romance, the color, the mysticism, and the youthfulness of the Middle Ages, tell the story of the brave Maid of Orleans so eloquently that there is small need of the accompanying text. Moreover, they furnish an unforgettable background for historical study of the period. There are shown the classes of society represented by nobles, soldiers, priests, and peasants; the architecture; the methods of punishment; the quaint market places; the trappings of chivalry; and the impressive religious procession, all of which are essentially a part of medieval life. Other charming examples of this artist's work are found in *La Civilité,* and *Everybody's St. Francis,* by M. F. Egan.

A book which should be mentioned because it possesses all the daring, dash, color, and fascination of an actual circus plus the

added charm of idealization is *L'Illustre Dompteur (The French Circus Book)* by Paul Guigou and Auguste Vimar. Another French illustrator, H. Willebeek le Mair, represents small children, boys, and animals with great imaginative insight in *Old Nursery Rhymes* and *Little Songs of Long Ago*, the latter containing the original quaint tunes of thirty Mother Goose rimes.

In addition to the many picture books for young children which are suggested in the preceding pages there are many others which are both artistic and instructive. One of these is *Dutchie Doings*, by Ethel Parkinson, a book which contains delightful, simple colored illustrations that give much entertaining information concerning the land of the "Dutchie" children who constitute the unifying theme of the book. Another attractive pictured treatment of children and their activities is found in *Jane, Joseph, and John* with verses by Ralph Bergengren and colored illustrations by Maurice Day.

An English book at once beautiful and instructive is *Four and Twenty Toilers* by Edward V. Lucas, in which there are both verse and pictures celebrating what in children's eyes are the attractions of cobbling, farming, gardening, building, and so on for twenty-four kinds of toil.

The Scandinavian picture books by Elsa Beskow are all that such books should be, many of them offering a rare combination of the imaginative and the realistic which is altogether to children's liking.

The German picture books by H. Lefler and J. Urban; Julius Lohmeyer and F. Oldenberg; Sybille von Olfers; Oswald and Oscar Pletsch, are delightful. They combine simplicity of color, drawing, and design, to represent phases of life appealing to children.

Much the same is to be said of the picture books of Russia, Hungary, Czecho-Slovakia, and other nations of Europe. Although they are difficult to procure unless one has access to a large

children's library, they are worth while both for the children of the nationalities represented, and for American children, who early gain through them a realization that people differ only with respect to such picturesque exteriors as buildings, clothing, and manners.

RECENT ILLUSTRATORS

Among the recent illustrators whose work has genuine appeal for children mention needs to be made of William Nicholson, whose pictures for Margery Williams's *The Velveteen Rabbit* helped greatly in making that book perhaps the best Christmas story in many years; of Valery Carrick, whose *Picture Tales from the Russian* have the sturdy folk quality children love; of Winifred Bromhall, whose illustrations for *A Child's Day* show the young child's feeling for realism; of C. B. Falls, whose wood-cuts for his *A B C Book* are among the best animal pictures; of Hugh Lofting, who supplies so successfully the fantastic pictures needed for the text of his own stories; of Dorothy Lathrop, who has caught the true spirit of childhood so beautifully in her illustrations made for W. H. Hudson's *A Little Boy Lost;* of C. Lovat Fraser, whose dramatic handling of color has made his *Nursery Rhymes* and *The Luck of the Bean-Rows* particularly delightful for children; and of Tony Sarg, whose grotesque humor is so well shown in his pictures for *The Cock, The Mouse, and the Little Red Hen.*

The work of the contemporary English artists represented in the charming annuals *Number One Joy Street* and *Number Two Joy Street* deserves special mention, as does also the *Merry-Go-Round,* the new English magazine for children edited by Hugh Chesterman, in which we find some of the best work done by the younger artists.

Illustrated books designed for older children have yielded such treasures as Howard Pyle's *The Book of Pirates* and *The Book of*

the American Spirit, Frederic Remington's *The American Indian*, R. Norton Nance's *Sailing Ship Models*, Rockwell Kent's *Voyaging*, and Mead Schaeffer's series of pictures for *Moby Dick*, *Omoo*, and *Jim Davis*. N. C. Wyeth's illustrations for *The Legends of Charlemagne* represent perhaps the best of his more recent work. One of the most distinguished among recent contributions is the Kay Nielsen edition of Hans Andersen's *Fairy Tales*, in which we find a rare harmony between pictures and text. Among the newer illustrators Boris Artzybasheff gives every promise of becoming a distinguished artist in the field of illustration for children.

The idea of the animated map and the dramatic representation of travels, both real and imaginary, is giving us some of the most unique pictures for children now available. In the *Mappe of Fairyland* Bernard Sleigh has supplied a marvelous guide to fantastic places. In Luxor Price's *The All Mother Goose Panorama* we have a wall decoration that sets forth the child's fancy in a remarkable fashion. It is said that Mr. Price executed this unusual scheme with the collaboration of a four-year-old lad who told the artist what to put down and what to leave out. In the more recent *Traveller's Joy*, illustrated by Gilbert Pownall, and the very original *Guide to Caper*, by Denis Eden, we have the possibilities of the fantastic travel book most brilliantly depicted. For the younger children the same type of illustration is admirably realized in that lively book, *The Wonderful Adventures of Ludo, the Little Green Duck*, written and illustrated by Jack Roberts.

In the same way that we are beginning to collect in permanent form the stories and poems composed by children, so the pictures made by children are attracting the attention of discriminating critics. Some of our foremost artists and educators declare that the ideal illustrations for children are those made by the children themselves. Any observation of the way in which youngsters look at work executed by other children as contrasted with the way in

which they consider the work of mature artists makes us realize that this criticism deserves some respect. Certainly we shall want such illustrations along with those of the artists who have been most successful in making pictures that represent the child's point of view. In the work of Pamela Bianco we have ample proof of the child's right to serious consideration as an artist. Her book of drawings called *Flora*, enriched by Walter de la Mare's illustrative poems, is perhaps the most ambitious contribution as yet made by any child to art. However we should not neglect the splendidly primitive pictures made for *Taytay's Tales* and *Taytay's Memories* by the Hopi Indian boys, Fred Kabotie and Otis Polelonema. In America this interest in the creative work of children has received a great impetus from the exhibition of the work of Dr. Cizek's pupils from his famous school in Vienna that has now been seen in nearly all of our larger cities. We are just in the beginning of the movement for books for children written and illustrated by children.

SUGGESTED READING

Allen, P. L.: "A Sketch-Book of Wonderland." *Bookman.* 26:648-651. 1908.

Fay, L. E., and Eaton, A. T.: "Illustrations of Children's Books" in *Instruction in the Use of Books and Libraries.* Ch. 20. Faxon. 1919.

Field, Mrs. E. M.: "Some Illustrators of Children's Books" in *The Child and His Book.* Ch. 14. Wells, Gardner. 1891, 1895.

Field, W. T.: "Illustrating of Children's Books" in *Fingerposts to Children's Reading.* Ch. 9. McClurg. 1911.

Hunt, C. W.: "Picture Books for Children," *Outlook,* 96:739-745. 1915.

Olcott, F. J.: "Picture Books and Illustrators" in *The Children's Reading.* Ch. 5. Houghton. 1912.

Sketchley, R. E. D.: "Some Children's-Books Illustrators" in *English Book Illustration of Today.* Ch. 4. K. Paul, Trench, Trübner. 1903.

White, Gleeson: *Children's Books and Their Illustrators.* Special Winter Number of the *International Studio,* 1897-98. Lane.

SUGGESTIONS FOR STUDY

ILLUSTRATED BOOKS FOR CHILDREN

1. Examine any of the work of George Cruikshank which is available, and tell wherein its merits seem to you to lie.

2. Why is it that children do not care for the pretty, lifeless, wistful-eyed children portrayed by some artists? What examples of this style of work do you find among the illustrations available in your library?

3. Which of the artists studied seem to you to represent the realistic school of art? Compare these artists' work with that of Rackham, Dulac, or Parrish. What decided differences do you note?

4. What characteristic qualities do you discover in the old-fashioned wood-cuts which illustrate the Mother Goose melodies edited by William Wheeler? How do they compare in attractiveness with the illustrations by Leslie Brooke in the Lang edition?

5. What are the outstanding features of the edition of Mother Goose by E. Boyd Smith which would please children?

6. Compare the illustrations of Mother Goose by Leslie Brooke with those by Arthur Rackham. What differences do you note?

7. Contrast in as many respects as possible the illustrations by Jessie Willcox Smith for Mother Goose with those by Ethel Franklin Betts and by Kate Greenaway for the same work.

8. Compare the work of the three most famous illustrators of *Alice's Adventures in Wonderland;* namely, John Tenniel, Peter Newell, Arthur Rackham; and specify what are to you the outstanding differences of interpretation. (This can best be done by comparing their interpretations of Alice, the Mock Turtle, the Duchess, the Caterpillar, and so on.)

9. What differences do you note in the work of Howard Pyle and of those whose work is described in the text as being somewhat like his?

10. Compare the illustrations of the sea by Wyeth with those by Parrish. Which do you think boys of ten would prefer? Why?

11. Of the illustrated editions of the King Arthur Stories available, which do you think boys would enjoy the most? Why?

The ideal way of studying the work of illustrators is to have specimens of their art at hand as one comments upon it. A study of the work of a few of the best is to be preferred to superficial observations of that of many.

CHAPTER TEN

HISTORICAL SUMMARY

Nothing serves as a more satisfactory background for the study of children's literature than a survey of the development of that class of literature from its beginning to the present time. But as any adequate review or summary of the subject would call for vastly more space than the present volume affords, only a brief outline can be given. It is hoped that students will fill it in at their pleasure from some of the excellent books which have been written on the history of children's literature, and thus gain some real understanding of the qualities which have kept a few children's books alive while the many have been forgotten.

CHILDREN'S LITERATURE FROM 1066-1500

The earliest books for children, written without heed to the nature and interests of those for whom they were intended, were dull lesson books, the aim of which was the instruction of pupils in the monastery schools. In the main they were Latin texts on grammar, rhetoric, and music, and were sometimes enlivened by a dialogue based on philosophical speculations concerning the nature of water, fire, cold, autumn, and so on.

In the fifteenth century emphasis fell upon instruction in manners and morals with the specific purpose of training boys of the higher class of society for positions as page, esquire, and knight. *The Babees Boke,* written about 1475, instructs the "babees" to hold up their heads; to look at whoever speaks to them; to answer sensibly, shortly, and easily; to keep head, hands, and feet quiet; not to scratch themselves or lean against posts; to be meek and cheerful; to wait on their lord at table; to eat soup with a spoon,

but not to leave the spoon in the dish; to wipe their mouths and keep their cups clean for others to drink from; and to wash their hands at the end of a meal.

THE HORNBOOK

Although during the sixteenth century many new school books were produced, there was nothing of notable interest except a type of primer called the Hornbook, which appears to have been invented at an earlier period, but which was not generally used until toward the end of the sixteenth century. The Hornbook is of particular significance because it seems to have been the first school "book" designed for children to handle. With a view to its use it was so constructed that it could neither be torn nor seriously injured by any "grubby little fingers." In what was perhaps its earliest form it consisted of a single piece of cardboard protected by a transparent sheet of horn which was bound to a wooden frame by a band of brass. The "book," which was shaped something like a miniature tennis racket of rectangular form, was intended to be suspended by its handle from the neck or waist of the owner. The single page of the Hornbook, at one period of its history, was taken up with the alphabet large and small, a line of vowels, meaningless syllables of two letters, the Lord's Prayer, the creed, the exorcism—"In the name of the Father, and of the Son, and of the Holy Ghost; Amen"—and sometimes the Ten Commandments.

THE SEVENTEENTH CENTURY

The rise of Puritanism in the seventeenth century was responsible for a deep tone of gloom in the scanty literature which was produced for children during that period. A fair idea of the verse for them is given by the following selection from a book

written about the middle of the century by James Janeway and described as *The Token for Children, an exact account of the conversion, holy and exemplary lives, and joyful deaths of several young children:*

When by spectators I am told
What beauty doth adorn me,
Or in a glass when I behold
How sweetly God did form me,
Hath God such comeliness bestowed
And on me made to dwell,
What pity such a pretty maid
As I should go to Hell!

The titles of other books of the period suffice to indicate the character of the contents. Such are *Divine Blossoms, Prospect, or Looking-Glass for Youth,* and *Youth's Divine Pastime.* John Bunyan, who wrote *The Pilgrim's Progress* for adults, also wrote for boys and girls a far less entertaining book called *Divine Emblems; or Temporal Things Spiritualized.* The following lines on the frog serve to illustrate the character of the work:

The frog by nature is both damp and cold;
Her mouth is large, her belly much will hold.
She sits somewhat ascending, loves to be
Croaking in gardens though unpleasantly.

Comparison

The hypocrite is like unto this frog;
As like as is the puppy to the dog;
He is of nature cold, his mouth is wide
To prate, and at true goodness to deride.
He mounts his head, as if he was above
The world, when yet 'tis that which has his love.
And though he seeks in churches for to croak,
He loves neither Jesus nor his yoke.

A form of literature known as *Emblems,* a product of this century, retained its popularity even into the early years of the nineteenth century. The best examples, produced by such talent

as that of George Herbert and Richard Crashaw, deserved the vogue which they had. But the same cannot be said of the work of less gifted writers who chose as their public defenseless children.

In addition to considerable literature which gave children instruction concerning religion and preparedness for death there were published as an inheritance from the preceding centuries many books on "courtesie." One of these, *Youth's Behavior,* included many such practical admonitions as the following: "Rub not thy teeth nor crack them, nor make anything crack in such a manner that they disgust anybody. In yawning howl not. Hearing the Master or likewise the Preacher, wriggle not thyself, as seeming unable to contain thyself within thy skin."

ORBIS PICTUS

That there was beginning to be some appreciation of child nature, at least on the part of educators, is seen in the fact that in 1658 John Comenius wrote in German and Latin the first picture book for children, called *Orbis Pictus, or the World in Pictures.* In the preface the author states as the twofold purpose of this epoch-making book, "to entice witty children" and "to remove the scarecrows from wisdom's garden."

FABLES AND FOLK TALES

John Locke (1632-1704) in his *Thoughts on Education* (1693) suggests that when a child is able to read, besides the Psalter and the New Testament, some entertaining reading matter like *Aesop's Fables* or *Reynard the Fox,* illustrated, if possible, be given him. Thus he would seek to read for the purpose of entertainment rather than the avoidance of punishment, which was the chief motive for learning to read by means of the "Hornbook, Primer, Psalter, Testament, Bible." Almost as a corollary of this theory of Locke, Charles Perrault and the Countesse d'Aulnoy in 1696-

98 wrote out in a style liked by children some of the folk tales popular among the ladies and gentlemen of the French court of Louis XIV. Jean de la Fontaine versified some of the old fables, also popular at court. And in England chapbooks, little penny pamphlets made of manila paper and containing such folk tales as "Catskin," "Babes in the Wood," and "Tom Hickathrift," scantily illustrated with the crudest woodcuts, although not designed for juvenile readers, were often appropriated by them and did much to popularize reading among them.

THE EARLIEST BOOKS IN AMERICA

The few children's books published in America during the seventeenth century were either reprints of the English books or American books of like character. The following titles serve to give a sufficiently definite idea of the more somber books: *Godly Children, Parents' Joy; Young People Warned, the Voice of God in the Late Terrible Throat Distemper; A Dying Father's Legacy to an Only Child,* and Cotton Mather's *Token for the Children of New England.* The lighter literature enjoyed by children consisted of reprints of English broadsides and chapbooks.

THE NEW ENGLAND PRIMER

About 1690 there was published by Benjamin Harris at the London Coffee House in Boston *The New England Primer.* Its chief purpose was moral and religious instruction through bits of verse and prose. Illustrated by woodcuts, many of them terrifying ones taken from Fox's *Book of Martyrs,* it was nevertheless more attractive than earlier schoolbooks had been, and afforded some relief from the dull sermons which had previously constituted the literary portion of children. The book opens with scriptural quotations and closes with the catechism, which is quaintly characterized as "Spiritual milk for American babes, drawn from the breasts of both Testaments for their souls' nour-

ishment." Its content included words of one, two, three, and four syllables, the alphabet illustrated with woodcuts, the Lord's Prayer, the creed, a cradle song by Isaac Watts, which reminds children that death is ever lurking near, and "A Dialogue between Christ, Youth, and the Devil."

In the books of this century, as in those of earlier times, a child was not considered to have either any individual needs or an undeveloped mentality.

THE EIGHTEENTH CENTURY IN ENGLAND

About the middle of the eighteenth century, after the force of Puritanism had spent itself, adults began to seek for children not only books which were instructive but also those which combined the functions of instruction and entertainment. In response to the demand came the supply. It was started by John Newbery of London in 1744. Publisher and writer of about two hundred children's books and the first collector of Mother Goose rimes in England, John Newbery richly deserves to be remembered as "the father of children's literature in England." It is thought that he was aided in his work by Dr. Johnson and Oliver Goldsmith. The latter not only selected and edited *Songs and Lullabies of the Old English Nurses, calculated to amuse children and to excite them to sleep,* and some of the songs of Shakespeare, but is generally thought to have contributed to the Newbery publications the original story *The History of Little Goody Two Shoes.* In spite of the fact that the little heroine of this story is made to talk and act like a middle-aged woman, the tale, with its quaint phrasing and playful humor, possesses sufficient literary quality to maintain some popularity even with present-day children. Among the books published by Newbery are included many little ones, less than three by four inches in size, on spelling, grammar, arithmetic, rhetoric, poetry, logic, geography, and chronology—the last the only history known to children of the eighteenth century.

The notices of Newbery's books are often as interesting as the books themselves. For example, in 1744 there appeared his first London book, *The Little Pretty Pocket Book*, advertised thus: "According to Act of Parliament (neatly bound and gilt) a pretty little pocketbook intended for the instruction and amusement of little Master and pretty Miss Polly, with an agreeable letter from Jack the Giant Killer, the use of which will infallibly make Tommy a good boy and Polly a good girl. Price of this book alone Six Pence or with a ball and pincushion Eight Pence." To the whole is prefixed a letter on education addressed to all parents, guardians, and governesses, etc., wherein rules are laid down for making children strong, healthy, virtuous, wise, and happy.

ISAIAH THOMAS

It was not many years before stories published by Newbery in England were localized and reprinted in New England by Isaiah Thomas (1749-1831). The books of Thomas tell stories of such abnormally good children as their names, Miss Betsy Allgood, Miss Nancy Careful, and Miss Amelia Lovebook, imply. That the bad children of these books meet with the fate they deserve is shown by the typical example of Tommy Careless, who within a week, falls into the water, loses his kite, falls out of an apple tree, burns himself, kills his bird by neglecting to give it water, pulls hairs out of Dobbin's tail until the horse kicks him, and at last gets his finger caught in a mouse trap.

THE DIDACTIC SCHOOL

In the last quarter of the eighteenth century, as a result of a new impetus given child-study by Jean Jacques Rousseau (1712-78) and of his teaching that the chief aim of education is to develop the natural man, there arose what is known as the didactic school of writers for children.

THOMAS DAY

One of the best known of the didactic writers of the period in England is Thomas Day (1748-89), who wrote *The History of Sandford and Merton* (1783-89). This book, which aims primarily to be instructive, is encyclopedic in its scope of information. It ranges—dully enough, according to present standards—from religious instruction imparted by Mr. Barlow, a tutor, to his charges, good little Harry and bad little Tommy, on through moralistic fables like "Androcles and the Lion," to bits of history concerning Leonidas, Cyrus, and other heroes of ancient times. By means of stories and Socratic conversations children are instructed in astronomy, biology, geography, ethnology, political economy, and the cardinal virtues; they are given an insight into the sweet temper of the negro and the stately grandeur of the American Indian.

BARBAULD AND AIKIN

Two other well-known representatives of the didactic school, Mrs. Anna Laetitia Barbauld (1743-1825) and her brother, Dr. John Aikin (1747-1822) wrote a three-volume work entitled *Evenings at Home* (1792). Although these books are somewhat stilted in style, they succeed in setting forth rather entertainingly many matters concerning history, natural science, and foreign lands.

MARIA EDGEWORTH

The didactic writers held that, above all, a child's moral nature must be cultivated, that such virtues as truthfulness, industry, honesty, thrift, and obedience must be inculcated in the young. To this end Maria Edgeworth (1767-1849), a woman unusually fitted for her work both by nature and by her experience with seventeen younger brothers and sisters, wrote stories and other

forms of literature, marked by much lifelike detail that lies within the range of a child's experience. Miss Edgeworth, in common with other writers of the didactic school, felt that the lessons of folk literature which often place a premium on trickery and deceit were suited to the conditions of primitive life rather than to those of modern society. In keeping with this idea Miss Edgeworth's best known works, *Rosamond* and *The Parents' Assistant,* instead of representing fairies and princes, tell of good little boys who work in gardens to pay the rent; of exemplary orphans; of unlikable children who inevitably have to pay the price of their wrong-doing; and of kind ladies and gentlemen who see that poetic justice is meted out to all.

OTHER DIDACTIC WRITERS

A writer to be remembered as an enthusiastic disciple of Rousseau was Madame de Genlis (1746-1830), who produced ninety children's books. Another whose writings echo the influence of both Rousseau and Madame de Genlis is Mrs. Sarah Kirby Trimmer (1741-1810). Her books, *An Easy Introduction to the Knowledge of Nature* (1782), which ran into eleven editions, and *Fabulous Histories* (1786), better known as *The Story of the Robins,* are among the earliest attempts in literature to awaken in children a sympathetic attitude toward animal life. Mrs. Trimmer is also closely identified with the Sunday School movement which followed the great religious revival of the seventies. She not only wrote many books designed for use in Sunday Schools, but in 1786 opened a number of Sunday Schools at Brentford, where she had her home. This was only six years after Robert Raikes had started the first Sunday School at Gloucester.

Another writer interested in this movement was Hannah More (1745-1833), who enjoined upon the children of the poor the duty of being satisfied with their lot.

WILLIAM BLAKE

That the moral and religious teaching of the period was not entirely confined to the writers of prose may be seen from William Blake's charming poetry for children. In his *Songs of Innocence* (1789) such poems as "The Tiger," "The Lamb," and "The Chimney-Sweep" set a standard of fanciful imagery and true poetic quality marked by exuberance, simplicity, and tenderness, that has not been surpassed by any of the poets who have since written for children.

THE BATTLEDORE

A variation of the Hornbook known as *The Battledore* appeared in England probably during the latter part of the eighteenth century, and sold in large numbers until near the middle of the nineteenth century. The earliest Battledore, made of heavy cardboard, contained reading matter similar to that of its predecessor except that each letter of the alphabet was often accompanied by a word and a crude woodcut. The later Battledores were made in three leaves, folded together and contained easy reading matter illustrated by woodcuts. Occasionally a didactic sketch or a fable might be presented. A popular bit of verse in these Battledores was:

> He that ne'er learns his A B C
> Forever will a blockhead be.
> But he that learns these letters fair
> Shall have a coach to take the air.

THE BLUE BACK SPELLER

In America the school reading-book of the period was strictly in keeping with the general educational ideals. It was Noah Webster's *Blue Back Speller,* published at Hartford in 1783—a book which has the distinction of standing unrivaled among American textbooks in circulation and length of life. It contained

somewhat less of theology than *The New England Primer,* but emphasized such experiences as those of the boy who stole apples and was pelted first with turf and then with stones. Although possessing some elements of interest for children, it was markedly didactic in its general tone.

THE NINETEENTH CENTURY

In order to understand the evolution of children's books in England and America during the nineteenth century it is necessary to study the social changes in the history of these countries. But briefly it may be said that children's books, like those for adults, are subject to the modifications which take place in the beliefs, the knowledge, and the aspirations of the social world. The difference between these two classes of literature is one of intensity and not of kind.

The nineteenth century gradually ushered in a whole new order of life. Orthodox religion struggled to hold its own against the discoveries and the invasion of science; education began making a study of the child in an attempt to regulate its processes according to his psychological development. Around 1840-50 the ideals of Froebel began to supplant those of Rousseau, and an all-round training was sought by education. Not only were the intellect and the moral nature to receive training, but the imagination as well. Fairy tales, which had met with opposition on the part of the didactic writers, were highly esteemed by the great German kindergartner.

After the war of 1812 America began a rapid expansion. The South and the Southwest began to be known. Then came the days of '49 and the craze for gold, which opened up the Pacific coast to the knowledge and exploitation of the East. From such an historical background the Indian, the scout, the cowboy, and the Yankee trader were given to literature, at first written for

adults, but soon claimed by children. As was to be expected, many of the literary traditions of the close of the eighteenth century carried over into the nineteenth century.

VERSE

The Taylor sisters, Ann (1782-1866) and Jane (1783-1824), were poets of the didactic school. In their *Original Poems for Infant Minds* (1804) they sought to interpret feelings and impressions in terms of a child's comprehension, but they rarely neglected to emphasize the moral virtues. The children portrayed by them are passive and contemplative, sweet-spirited, and appreciative of nature and animals. Their most successful poems are "The Violet," "Thank You, Pretty Cow," and "Twinkle, Twinkle, Little Star."

In 1809 Charles and Mary Lamb published *Poetry for Children*. While the verse in this volume was on such subjects as "The Broken Doll," "The Magpie's Nest" and "The Rainbow," subjects of interest to children, the style is so stilted and artificial that the verse has comparatively little merit. It gives the effect of being the task work which the authors considered it and holds little that is spontaneous and true in sentiment from a child's point of view.

Toward the close of the century, although there were few great juvenile poets aside from Robert Louis Stevenson and Christina Rossetti, anthologies were published in which many poets who had not written much for children were represented by one or more poems which children had adopted as their own. Among these poets were Wordsworth, Southey, Coleridge, Tennyson, Thaxter, Larcom, Jackson, Longfellow, Whittier, Field, and Riley. Many of the poems which were selected for such anthologies were written as much—if not more—from the adult point of view as from that of children, but because of some quality of music or shade of thought, they were appreciated by the young.

FOLK AND FAIRY LITERATURE IN ENGLAND AND AMERICA

With the realization that children in order to possess well-rounded natures should have the imagination stirred and developed, there followed new achievements in the literature produced for them. One of the first writers to feel that classics should be put into a form which would interest children was Charles Lamb. In collaboration with his sister Mary he interpreted the plays of Shakespeare (1807) in a happy story fashion which brought some of the best of Shakespeare's tales within the range of children's interests. And in 1808 he retold the story of Ulysses for children. Sir Walter Scott retold in his best style some of the old legends in *Tales of a Grandfather* (1828-31) and Hawthorne freely adapted many of the old Greek myths in the stories which compose *A Wonder-Book* and *Tanglewood Tales* (1851-53). Charles Kingsley retold three Greek hero tales (1856) in a dignified style befitting his themes and yet in a manner to appeal to children.

The Grimms' *Fairy Tales*, which had been collected orally from the German peasants for scholarly purposes, were translated into English for children by Edgar Taylor in 1823-27. Hans Christian Andersen published his *Fairy Tales* in 1835. Although these contain many folk-tale elements they have embodied in them so much of the famous Danish writer's temperament that they are really art fairy tales. Closely related to fairy literature came the inimitable work of Lewis Carroll, who gave to children the romantic nonsense of *Alice's Adventures in Wonderland* (1862-65) and *Through the Looking-Glass* (1871).

In keeping with American temperament and ideals but little was accomplished on this side of the Atlantic in the domain of fanciful literature. Most of the European folk and fairy tales were uncopyrighted material for which publishers did not have to pay royalties; so naturally they supplied the American public

with European stories. Almost the only local counterpart of European folk lore America has is found in the *Uncle Remus Stories* by Joel Chandler Harris—negro folk tales which humorously humanize animals and their kin.

Among modern fairy tales in America there were the Brownie Books of Palmer Cox. These are still liked by younger children —mainly for the illustrations by the author, which are marked by a humorous fancy. For those a little older there were Frank R. Stockton's *Fanciful Tales* (1889), which for their humor and drollery, stand almost alone in the United States. Howard Pyle also made contributions to this field. The best part of his work, with the exception of *The Merry Adventures of Robin Hood* (1883), is perhaps his illustrations.

In the United States there arose many imitators of Lewis Carroll. Among the best of these are Charles E. Carryl in *Davy and the Goblin* (1885) and Lucretia Hale in *Peterkin Papers* (1882). The foolishness and drollery of the Peterkins is nonsense, but of a more literal kind than that in the work of Lewis Carroll.

RELIGIOUS, MORAL, AND EDUCATIONAL WRITERS IN ENGLAND

That the religious tendencies of the eighteenth-century prose literature for children in England should carry over into the succeeding century was inevitable. One of the best writers of religious stories was Mrs. Mary Martha Sherwood (1775-1851), who is still gratefully remembered for *The History of the Fairchild Family* (1818). According to the author, this book, which sets forth the importance and effect of religious education, was written after she had found peace and light in the "doctrine of the total depravity of the human heart." Such interest in the story as still survives is due to its charming style and simplicity rather than to its religious teaching.

One of the most notable authors whose work shows the influence of Barbauld and Aikin, the Edgeworths, and Thomas Day was

Mrs. Marcet (1769-1858), who rather successfully attempted an exposition of the first elements of science for very young children. Another member of this school was Mrs. Margaret Gatty (1809-73), who published a series of *Parables from Nature,* illustrated by herself in 1855. This, with later work by her, was reprinted in America, and translated and published in the German, French, Italian, Russian, Danish, and Swedish languages.

The mental horizon of writers for children was beginning to extend beyond the narrow boundaries of adjacent hills and dales. Ann Fraser Tytler published her Leila stories—*Leila on the Island, Leila in England, Leila at Home.* And Charlotte M. Yonge (1823-1901) wrote many religious and historical stories which contained lessons that carried over into everyday experience. In her own words she attempted "to give a picture of life as it is seen by Christian eyes." Thus she became a representative of the realistic school of writers for children. *The Heir of Redclyffe* (1853), which contains her best-known character, Ethel, a direct forbear of Jo in *Little Women,* established Miss Yonge as a popular writer. This book was followed by *The Daisy Chain, The Dove in the Eagle's Nest,* and *A Book of Golden Deeds,* which contains her best hero stories.

History was adapted to the interests of children by Charles Dickens in *A Child's History of England;* by Charlotte Yonge in *Kings of England;* and by Grace Greenwood in *Merrie England* and *Merrie Scotland.* Although these books are far from being pure history, they give the spirit and atmosphere of the early times with which they are concerned, and so in their day served to instruct and to develop a taste for history. At a later date Henty and his school attempted to go further in popularizing history. But their work is lacking in credibility and accuracy to such an extent that most of it is barred from public schools and libraries.

In the field of realistic fiction there appeared some of the best school stories which have yet been written. A notable example is

Crofton Boys (1841), by Harriet Martineau, who had already demonstrated her ability to combine accurate description and a good story in *Feats on the Fjord*. In her school story Miss Martineau presents such realistic pictures of boy life and nature that the charm of the book is still fresh. In lesser degree, perhaps, the same may be said of *Tom Brown's School Days*, written in 1857 by Thomas Hughes. These stories have only to be compared with present-day stories of the same type to demonstrate the superiority of the former.

Shortly after the middle of the century there began to be written such stories as those of Juliana Ewing in 1872-73-79, stories famous for their sympathetic portrayal of the real joys and sorrows of childhood. Thoroughly idealistic in their tendencies, these stories still represent childhood and youth as we know them. And *Jackanapes* continues to be read.

Among the writers of this period Mrs. Molesworth (1839-1921) is one of the few whose work has held the interest of children. Her stories *The Cuckoo Clock*, *The Tapestry Room*, and *Carrots*, are distinguished by admirable child psychology and delicacy of style.

Frances Browne is another writer of the period whose popularity continues unabated. To children her beautifully told *Granny's Wonderful Chair* is always a new story.

RELIGIOUS, MORAL, AND EDUCATIONAL LITERATURE IN AMERICA

In America education was dominated by Puritan traditions. And these, more than any other single factor, entered into the literature which was written for young readers. Many feeble books were produced for the purpose of supplying the kind of story which would preserve the sanctity of the Puritan Sunday.

The popular trend of the mid-nineteenth century literature for children in America is decidedly religious and moralistic. A good illustration is the work of Miss Susan Warner (1819-85), whose

pen name was Elizabeth Wetherell. Her first novel, *The Wide, Wide World* (1851), which is slight both in story interest and in incident, relates the moral progress of a girl of thirteen. Her second book, *Queechy* (1852), is of like kind. Both, although religiously sentimental, describe everyday life in terms which still interest some young readers.

Two other writers who are not free from the charge of sentimentalism, priggishness, and prudery are Mrs. A. D. T. Whitney (1824-1906) and Mrs. Elizabeth Stuart Phelps Ward (1844-1911). The best work of the former is *Faith Gartney's Girlhood* (1863), a book in which the emphasis upon exemplary conduct is not so pronounced as to prevent a few girls of the present time from enjoying it. The books of Mrs. Ward, although religious in purpose, show the girl prig on the decided decline.

Stories which represent the Sunday-School type of literature at its worst are those found in the Elsie books, written by Martha Finley (1828-1909) and in the Pansy books, numbering about seventy-five volumes, written by Mrs. Isabella Alden (1841). The Elsie series, which numbers twenty-six volumes and which still has a wide popularity, introduces Elsie as an infant and carries her on to grandmotherhood. Cheaply sentimental and wholly unliterary in style, these series represent the ministering child in its most extreme phase.

Up to the nineteenth century the tendency in the United States had been to reprint English books exactly or at best with few changes. Not only were English stories published for American children, but books of information described English birds, flowers, games, and customs to the neglect of those of America. The close of the first quarter of the nineteenth century marked a change in this respect. The time was approaching when distinctively American characteristics would be found both in stories and in books of information and amusement.

The man to initiate the change and carry on in America the

work started by the Aikins in England in the preceding century was Samuel Goodrich (1793-1860), who wrote under the name of Peter Parley. He had contempt for such stories as "Red Riding Hood" and said that nonsense like "Hey Diddle Diddle" was not for Christian parents to use. He thought that books should aim to "feed the young mind upon things wholesome and pure instead of things monstrous, false, and pestilent." He argued that children love truth; hence that history, science, geography, and biography should constitute the essential elements of juvenile literature rather than fairies, giants, and monstrosities of the imagination.

The first of his books, *Tales of Peter Parley about America*, was published in 1827. In the following thirty years he wrote and edited more than a hundred volumes, mainly for children or for schools, on natural science, astronomy, biography, history, and travel, with special reference to America. His work was prosaic, but it was simple and presented facts in a manner which secured for it a wide following. In fact it was so popular that it was pirated in England, and spurious Parleys sprang up in many quarters, claiming the authorship of all sorts of children's books.

A prolific American writer of informational stories in the middle of the century was Jacob Abbott (1803-79), a professor of mathematics, who is still affectionately remembered by many for his Rollo, Lucy, Jonas, and Franconia books, numbering in all sixty-eight volumes, which represent "series" books at their best. That these stories, abounding in pictures of quiet wholesome life, had great mental and moral effect is unquestionable. Many of the youthful characters in them are remarkable for their maturity of judgment and their keen reasoning power. But in spite of these qualities they go sleighing, pop corn, roast apples, and use their eyes to good purpose, and so give the reader much information which entertains while it instructs. Seeing the value of the biographies of great men and women and the interest which chil-

dren had in them, Jacob Abbott, in collaboration with his brother J. S. Abbott, wrote many biographies, which were very good at the time they were written, although they are now becoming a bit old-fashioned.

Following such writers as Goodrich and Abbott there appeared a number of American writers of biography and history for young people. Among the best known of these were Elbridge Brooks (more entertaining than accurate), E. E. Hale, and Hezekiah Butterworth. There were also writers like the Egglestons, who combined history and fiction in a manner both instructive and entertaining. Noah Brooks gave a good representation of frontier life in *Boy Emigrants;* and Charles Coffin related in acceptable story form historical matter that covered the period from colonial times to the close of the Civil War.

Of books which presented something of foreign life to young children Jane Andrews (1838-87) produced a distinguished example in *Seven Little Sisters* (1861). Miss Andrews also became a pioneer among nature writers for children in *Stories Mother Nature Told,* a book which still compares favorably with later books of the same kind.

A REACTION TO BOOKS OF INFORMATION

In the first half of the last century the United States evinced more interest in education in general than did other countries. In the second half, owing to its attempts to carry out the teachings of the kindergarten theory, it made considerable progress in the analytic study of child life. The moral and didactic aspects of education yielded more largely than was the case abroad to a study of children, which demanded that their pranks be recorded as well as their good behavior. Since American children, in accord with the spirit of American education, have had more freedom from restraint than children in foreign countries have had, it is but natural that in books aiming to represent children as they are, parents and guardians, who play such a very important part

in English and French books, should have had but a minor part in American books.

Some of the books of the sixties caused uneasiness to parents, teachers, and librarians because they represented mischievous pranks and realistic boyish adventure with no thought for the moral effect. The best remembered writers of this type of literature are J. T. Trowbridge (1827-1916), who published the still popular *Cudjo's Cave* in 1864, and James Otis, who wrote *Toby Tyler* in 1867.

In 1869 Thomas Bailey Aldrich made a distinguished contribution to children's literature with *The Story of a Bad Boy.* Its significance lies in the fact that it is a semi-idealized record of the author's New England childhood and records not wild adventure but ordinary boyish escapades. A few years later came Mark Twain's *Tom Sawyer* (1876) and its sequel, *Huckleberry Finn* (1884), books containing some of the best psychological analysis of the boy mind that has been achieved in America.

When in the sixties the chief object of writing for children in America became amusement, many shameless writers for boys, entirely disregarding the motive of instruction or even truth to life, swept the country with dime novels of the *Nick Carter* type. As a reaction to such cheap, lurid melodrama, there arose a group of writers for children who aimed to entertain in a worthier manner. One of the chief of these was William T. Adams (1822-97), principal of a public school and superintendent of a Sunday School, who, under the name of Oliver Optic, wrote over one hundred volumes and many short stories. Although fairly wholesome in tone and extremely interesting to boys, the Optic books are written in a slovenly style and portray cheap heroes.

Another series writer of the same type, whose career began about 1860, was Horatio Alger, Jr., a Unitarian minister. In his books the heroes were bootblacks, newsboys, and other boys of humble callings who invariably rose to dizzy heights of success by pluck and perseverance. The books of both the Optic and the

Alger series are so much alike and so untrue to life that they find scant favor with children who have access to good literature.

Shortly after the middle of the century in America books especially designed to interest girls began to be written. One of the most successful writers of such books was Louisa M. Alcott (1832-88). Her *Little Women* (1868), with its atmosphere of real characters and real life attained a wide popularity, which extended even to foreign countries. This book was followed by *An Old-fashioned Girl* (1869), *Little Men* (1871), *Eight Cousins* (1874), *Rose in Bloom* (1876), and *Under the Lilacs* (1878).

Mrs. Mary Mapes Dodge (1838-1905), for some time editor of *St. Nicholas,* approached the popularity of Miss Alcott in *Hans Brinker* (1865) and in *Donald and Dorothy* (1883). Both are realistic and interesting stories about Holland, the former of such excellence that the French Academy awarded it a prize in 1869. In her position as editor of *St. Nicholas* Mrs. Dodge contributed much to the development of children's literature, particularly in America, in her influence upon other writers. Frank Stockton, Howard Pyle, and Rudyard Kipling are among the writers whom Mrs. Dodge encouraged. Another book which belongs to the same period and which possesses considerable charm of matter and style is *Betty Leicester,* by Sarah Orne Jewett.

Books written primarily for girls proved to be so popular that they led to the production of series for girls. Perhaps the best of the writers of series for younger children was Rebecca Clark (1833-1906), who under the pen name of Sophie May, wrote the Little Prudy and the Dotty books. As with most series those which first appeared possessed an interest that faded as book followed book. The Little Pepper stories, by Margaret Sidney, and the Katy books, by Sarah Woolsey, under the name of Susan Coolidge, represent a high standard of excellence in nineteenth-century literature for girls. The charm of *Five Little Peppers,* which has endured to the present, gives its author a place almost equal to that held by Miss Alcott and Mrs. Dodge.

ADULT LITERATURE APPROPRIATED BY CHILDREN

Such literature for adults as the allegory of *The Pilgrim's Progress,* the realistic novel *Robinson Crusoe,* the political satire *Gulliver's Travels,* the *Tales of Baron Munchausen,* the romances *Sintram* and *Undine* by Fouqué, having proved popular with children, were published in fine editions especially designed to please them and often beautifully illustrated to add to their attractiveness.

The historical novel of adventure, for which American life and history furnished rich material, was adopted by children as their own. Some of the best examples of this type in America were the Leatherstocking Tales by J. Fenimore Cooper (1789-1851). In England examples are furnished by Jane Porter's *Scottish Chiefs* (1810), by Frederick Marryat's *Mr. Midshipman Easy* (1836), by the novels of Sir Walter Scott, and by others.

SCHOOL READERS

In the nineteenth century ideas concerning the contents of school readers—literature which every child who attends school is compelled to read—met with a gradual change in keeping with the changing ideals of education. In the year 1846 Lindley Murray brought out the *English Reader,* which was a distinct step in advance of former school readers in that the selections in it, although of a somber and didactic tone, were chosen from the verse and prose of the best writers. In the decade following 1850, the date of the McGuffey readers, which combined the special features of the preceding readers, there appeared in response to the educational demand, graded readers, which contained not only good literature and moral teaching, but also useful information pertaining to science, history, geography, and art. These readers are known by the names of their makers as Saunders, Hillard, Parker, Watson, Wilson, and others. In the eighties there came another epidemic of school readers, which

were not much of an improvement upon those of thirty years earlier. The best known of them were Appleton's, Barnes's, and the New Franklin readers, strongly moral and didactic in their tendencies. A few years later still there appeared the Harpers's and the Stickney's readers, much like their immediate forbears and much used until the beginning of the twentieth century.

RECENT DEVELOPMENTS IN CHILDREN'S LITERATURE

Within the past twenty-five years we have had a period of distinct development in the field of children's literature. Not only has the number of really excellent books for children increased steadily during this time but an appreciable change has taken place in the attitude of criticism toward such books. When the history of this movement in America comes to be written finally, due recognition will be given to the children's librarians for their pioneer efforts in fostering this growth in taste and understanding. Fortunately the librarians early perceived the importance of encouraging writers for children as well as of helping children discover the pleasures of good reading. From the first the librarians have recognized the importance of children's interests, a fact of great significance in measuring the value of their influence. It is quite fair to say that but for the foresight and courage of this relatively small group of people literature for children would not have attained its present status.

Until very recently little of this interest could be traced to the influence of actual practice in the schools, for the tradition in the teaching of literature has been to follow rather than to lead. Here both theory and practice have been academic rather than creative. But with the new emphasis on experimental method in education, contributions to children's literature in the form of the realistic material needed in modern schools are added yearly to the store of desirable reading matter for children. Much of

this impulse in education may be traced directly to the influence of John Dewey's philosophy upon current educational practice. In its bearing upon the making of books that are more truly representative of children's interests in the twentieth century this influence has resulted in a variety of experiments in writing for children that suggests a possible parallel with the work of those writers in the eighteenth century who tried to apply Rousseau's educational theories to the making of new books for children. But the advances made both in the study of psychology and of general science have widened the scope of the informational book to an extent undreamed of by the compilers of the quaint didactic tales in Rousseau's day and give promise of adding much of permanent worth in a field of children's literature hitherto deemed purely ephemeral.

That the literature of childhood is immeasurably richer than it was twenty-five years ago is clearly apparent not only in the work of our best contemporary writers that has met with the approval of children but also in the marked improvement in literary quality of the avowed "juvenile." Through the contributions of such writers as Rudyard Kipling, Selma Lagerlöf, Walter de la Mare, Anatole France, James M. Barrie, Hugh Lofting, Charles Boardman Hawes, Charles J. Finger, and A. A. Milne we have come to appreciate more fully that the best books written by adults for children will always be those of literary artists. Although poorly written and stupid books have not disappeared, yet the work of those writers who are consciously producing books for a youthful audience is refreshingly unlike the moralistic Sunday-School stories and formula-ridden series of the past. Stories of the impossibly pious and successful children who used to figure in "juveniles" have given place to soundly conceived and charmingly written fiction dealing with real child life and adventure. In the best work of William Bowen, Katherine Adams, Elsie Singmaster, Cornelia Meigs, John Bennett, E. V. Lucas, E. F. Benson, Eleanor

Farjeon, and William Heyliger we find genuine literary craftsmanship and story-telling ability combined with an understanding of boys and girls that make us rejoice in the deserved popularity of these writers with their youthful readers.

The newer point of view in the criticism of children's books shows itself perhaps most clearly in the higher standards that prevail in the editing and compiling of all anthologies of literature for children, and in the changed attitude toward the technic of "adaptation"—shown in the more recent collections of folk lore, and in the increasing number of fine reprints of the classics and desirable editions of worthy old favorites. Many years ago John Greenleaf Whittier established the fine tradition of the poet's anthology for children with his compilation of *Child Life in Verse*. Next to the anthology of poetry made by the child himself, the one made by a poet is most to be desired. This tradition lives worthily in the exquisitely chosen collections of genuine poetry for children made by such contemporary poets as Walter de la Mare, John Drinkwater, Sara Teasdale, Alice Meynell, and William Rose Benét. More rarely now do we see the compendium of poetry of all sorts loaded with a superabundance of the things "children should know" and feeble occasional verse.

The scientific study of folk lore has provided editors with a body of fresh and authentic material for the distinguished collections of folk tales for children that are rapidly superseding the over-simplified and unliterary versions of other days. The tradition of the poetic retelling from authentic sources established in this country by Sidney Lanier and Howard Pyle is nobly upheld today by Padraic Colum, Ella Young, and Mary H. D. Hodgkins. Through such approaches to great folk literature, retaining as they do much of the color, vigor, and adventurous spirit of the original, children may have the experience of knowing the life of older civilizations. Parker Fillmore has performed a great service in giving us a fine retelling of the *Kalevala*, and

Charles J. Finger has provided children with another real book in his *Tales of Silver Lands*.

By means of the reprints of classics and new editions of old favorites the best of the children's literature of the past is living for the children of the present in the terms of rediscovery. Thus the literature represented in the Beacon Hill Bookshelf, the Riverside Bookshelf, and the Little Library will continue to please children in the future even as it has in the past. The production of such desirable reprints is one of the worthiest departures in the publishing of children's books.

Changing conceptions of education have helped, too, in providing children with historical and scientific matter written from an angle entirely different from that of the older books. The eagerness with which children have read the histories of Hendrik Van Loon, V. M. Hillyer, and George P. Krapp, and the avidity with which they have seized upon studies of people and customs such as Bonser's *How the Early Hebrews Lived and Learned* and the volumes that comprise Frederic Arnold Kummer's *The Earth's Story* are ample proofs that these books are satisfying real needs. But the possibilities of writing history and geography for children from the standpoint of modern anthropology and sociology remain too little explored by first-rate writers. The ideal history for young readers is still to be produced. Children are constantly asking for books that have not been written, because they do not find in informational material of the older type satisfaction for their spirit of inquiry. However one of the most refreshing things about the few examples we have of this newer kind of book is their freedom from sentimentality and condescension.

Another development in children's literature is shown in the growing practice of printing the creative work of children themselves. To be sure, children have always been inventing and writing stories and verses, but these performances have usually remained quite fugitive until contemporary interest in such

spontaneous work has served to place some representative specimens of it between book covers. Although children have been forced for so long to accept accidentally suitable portions from adult literature as the staples of their literary diet, it is not at all impossible that the tendency to keep their own work in permanent form may in time supply them with a genuine children's literature. Any study of such contributions, whether those made by highly gifted children or the simple conversational narratives gathered in the schoolroom, makes it evident that the adult literature which children have adopted for their own has always been better suited to them from the standpoint of form than it has from that of content. Therefore we cannot afford to ignore the studies made by educators who realize the need of children for a literature that is truly an expression of themselves. The work of Lucy Sprague Mitchell in the *Here and Now Story Book* stands out as the first notable contribution made by an adult author with the collaboration of young children.

Two recent publications—David Binney Putnam's *David Goes Voyaging* and Deric Nusbaum's *Deric in Mesa Verde,* as well as the work of the child poets, Hilda Conkling, Helen Douglas Adam, and Nathalia Crane, reflect the contemporary interest in the creative powers of children. In Barbara Newhall Follett's *The House without Windows* we have a story that is distinguished among children's writings for beauty of style and imaginative quality.

To return to the work of the children's librarian, nowhere is the worth of her influence more apparent than in the greater publicity now accorded to children's books. It is one of the serious problems from the trade point of view that children's books usually find their market rather more slowly than do adult books. Eager as children are for new and beautiful books, they constitute of necessity a reading public rather than a buying public. Intelligent purchasing for them means educating both parents and teachers to proper appreciation of standards and consideration

for children's individual tastes. Here the librarians have performed one of their greatest services not only in securing the coöperation of the American publishers in making Children's Book Week a national institution, but in the quiet, unobtrusive help in problems of selection that is given at all times to parents and educators in need of expert counsel. Children have long known that the advice of librarians is dependable; the general public is now making the same discovery, and publishers are realizing the value of the service the librarian thus renders to the trade.

Perhaps there is no greater proof of the vitality of children's literature as a phase of contemporary letters than in the greater attention now bestowed upon the critical appreciation of children's books. The *Bookman* and the *Horn Book* among the magazines, and the *New York Herald-Tribune* among the newspapers, are furnishing ample proof that the regular publication of serious criticism concerning children's books is filling a real need. Other literary publications feature occasionally articles that have to do with the appreciation of children's literature. It augurs well for the future that the whole question of children's books and reading now engages minds equipped for the task of dealing with the problems of criticism and evaluation peculiar to children's literature. Although the problem of the cheap and mediocre book is still with us, it is fair to say that there is now a much more general recognition of the significance of children's literature than there has been in any preceding period.

SUGGESTED READING

Ashton, John: *Chapbooks of the Eighteenth Century.* Chatto. 1882.

Barry, F. V.: *A Century of Children's Books.* Doran. 1923.

Bett, Henry: *Nursery Rhymes and Tales.* Holt. 1924.

Darton, F. J. H.: "Children's Books," in *Cambridge History of English Literature,* Vol. XI. Ch. 16. Cambridge Univ. 1913.

EARLE, MRS. ALICE MORSE: *Child Life in Colonial Days.* Macmillan. 1899.

FAY, L. E., and EATON, A. T.: *Instruction in the Use of Books and Libraries.* Faxon. 1915.

FIELD, MRS. E. M.: *The Child and His Book.* Wells, Gardner. 1895.

HALSEY, R. V.: *Forgotten Books of the American Nursery.* Goodspeed. 1911.

HEWINS, C. M.: *A Mid-Century Child and Her Books;* ill. by color plates and line drawings. Macmillan. 1926.

LUCAS, E. V., ed.: *Forgotten Tales of Long Ago.* Preface. Stokes. 1906.

MOSES, M. J.: *Children's Books and Reading.* Chs. 2, 3, and 4. Kennerley. 1907.

MOSES, M. J.: "Convalescent Children's Literature." *North American Review,* 221:528-39. April, 1925.

TASSIN, ALGERNON: "Books for Children" in *Cambridge History of American Literature,* Vol. II, Bk. III. Ch. 7. Cambridge Univ. 1918.

TUER, A. W.: *History of the Horn Books.* 2 Vols. Scribner. 1896.

WELSH, CHARLES: *A Bookseller of the Last Century* (John Newbery). Dutton. 1885.

COLLECTIONS ILLUSTRATING THE DEVELOPMENT OF CHILDREN'S LITERATURE

BARNES, WALTER, comp.: *Types of Children's Literature.* World. 1919.

CURRY, C. M., and CLIPPINGER, E. E., eds.: *Children's Literature.* Rand. 1921.

LUCAS, E. V., ed.: *Forgotten Tales of Long Ago.* Stokes. 1906.

LUCAS, E. V., ed.: *Old Fashioned Tales.* Stokes. 1906.

SCUDDER, H. E., comp.: *The Children's Book.* Houghton. 1909.

TAPPAN, E. M., comp.: *The Children's Hour,* Vol. VI. (Fifteen vols. in the entire collection.) Houghton. 1912.

SUGGESTIONS FOR STUDY

HISTORICAL SUMMARY

1. In what respects, if any, is a study of the development of children's books helpful?

2. What development do you see in the contents of children's books before the fifteenth century?

3. On what is the emphasis in the content of children's books of the fifteenth century? Illustrate.

4. What were the period, the character, and the significance of the Hornbook?

5. What was the obvious effect of the rise of Puritanism in the seventeenth century upon children's books of that period? Illustrate.

6. In what respects does the *Orbis Pictus* resemble the work of Hendrik Van Loon? How do you account for such an innovation in the seventeenth century?

7. For what important idea concerning children's reading was John Locke responsible?

8. Describe the contents of *The New England Primer.*

9. Why may John Newbery be considered "the father of children's literature in England"? Who reprinted Newbery's work in America?

10. Whose philosophy was it that gave rise to the didactic school of writers for children toward the end of the eighteenth century?

11. Who are some of the leading representatives of the didactic school? Describe their work.

12. What harm did Miss Edgeworth see in folk tales? How does the present-day view of the subject differ from that of Miss Edgeworth?

13. What do you find in "The Lamb," by William Blake, that would appeal to children? In "The Chimney-Sweep," by the same author?

14. How did the *Blue Back Speller* mark an advance over *The New England Primer?*

15. What effect did the philosophy of Froebel have upon children's literature?

16. How do you account for the slight interest shown in fanciful literature by American writers of the nineteenth century?

17. Who were some of the leading nineteenth-century writers of religious, moral, and educational literature for children in England? Analyze some of their work.

18. What are the pronounced weaknesses in the work of Henty and his school?

19. Name some books which represent the Sunday-School story at its worst. If you read them as a child, what was your reaction to them?

20. For what kind of writing does the name "Peter Parley" stand?

21. What do you find in the books of Louisa M. Alcott which makes them worth while? Be specific.

22. Why does *Lorna Doone,* by R. D. Blackmore, appeal to both sexes during adolescent years?

23. What reasons do you see for the enthusiastic appreciation many high-school girls have for *Jane Eyre,* by Charlotte Brontë?

24. What arguments would you advance for recommending boys to read *Tom Sawyer?* What grounds do you find for objections to the book? Refer to specific episodes in both cases.

25. What reasons do you see for including *Alice's Adventures in Wonderland* among the great humorous books of the world?

26. Specify several of the most absurd situations in *Peterkin Papers,* by Lucretia Hale.

27. How do you account for the long-continued popularity of *Two Years before the Mast,* by Richard Henry Dana, Jr.? Compare this sea story with *The Pilot,* by James Fenimore Cooper; with *Moby Dick,* by Herman Melville; with *Kidnapped,* by Robert Louis Stevenson. In what notable respects do the books differ in style and matter? Which would you expect boys to enjoy the most? Why?

28. What was the character of school readers at the close of the nineteenth century?

29. What effect has the influence of John Dewey had upon children's literature?

30. Indicate and discuss several of the most significant recent developments in children's literature.

31. Why should it be true that the best books written by adults for children are those written by literary artists?

32. What do you find in Hillyer's *A Child's History of the World* that would be attractive to children?

33. Which of the stories in Mitchell's *Here and Now Story Book* would children find most attractive?

34. In what respects are librarians of great service in the cause of children's literature?

35. What do you think of the value of children's literature produced by children as compared with that written for children by adults? (Your answer should be based upon the examination of some of the books written by children referred to in the text of the present chapter.)

BIBLIOGRAPHIES

The first number in the parenthesis following each title in the following bibliographies indicates the approximate age at which the majority of children are able to read independently the book in question. The second number in the parenthesis following each title indicates: first, the age at which interest in the particular book may wane slightly for the majority of children; second, the age at which slow or retarded children and some foreign children are usually first able to read the book mentioned. There will always be much variation in this matter, due to individual differences in natural ability, tastes, environment, training, and to the approach by the teacher. The material may be presented, and often is, by the teacher at an earlier age than the first one suggested in the parenthesis, for children can appreciate quite fully many selections that they are unable to read for themselves. Good oral presentation may whet interest and encourage children to try reading independently. No scheme for the rigid grading of books is recommended. Anyone who would guide the reading of children must constantly study their preferences and try to help them broaden and enrich their experiences by leading them into new and untried fields.

Single stars preceding titles indicate particularly desirable editions.

Double stars preceding titles indicate recent books.

Some of the books especially useful for story-telling have no age-number indicated.

Some books, like Andersen's fairy tales, have a long age range that is indicated by the numbers in parenthesis.

A. FOLK LITERATURE

I. FOLK TALES

Arabia

Arabian Nights' Entertainments. (10-12). A collection of Oriental stories which are supposed to have originated in Arabia, India, and Persia. Probably the best version to read or tell to children, because it is the most truly Oriental, is the translation from the Cairo text by E. W. Lane. The next best version, a French one by M. Galland, is the one on which most of the editions for children are based. Of these there are many good ones, most of which are delightfully illustrated by famous artists. Some of the best are as follows:

**Arabian Nights,* ed. by Padraic Colum; ill. by Eric Pape. Macmillan. (10-14)

Same, retold by Laurence Housman; ill. by Edmund Dulac. Harper.

Same, ed. by Andrew Lang. Longmans.

Same, ed. by F. J. Olcott; ill. by M. S. Orr. Holt.

*Same; with over one hundred illustrations by Louis Rhead. Harper.

Same, ed. by K. D. Wiggin and N. A. Smith; ill. by Maxfield Parrish. Scribner.

**Fairy Tales from the Arabian Nights,* ed. by E. Dixon; ill. by J. D. Batten. Putnam.

More Tales from the Arabian Nights, ed. by F. J. Olcott; ill. by Willy Pogany. Holt.

Belgium

**Bosschère, Jean de, coll. and ill.: *Christmas Tales of Flanders.* Dodd. Delightful Flemish tales attractively illustrated in color by the Belgian artist who presents the stories. (10-12)

**Bosschère, Jean de, coll. and ill.: *Folk Tales of Flanders.* Dodd. Twenty-four quaint and curious tales of animals and folk. (10-12)

Bohemia—(*See* Czechoslovakia)

*For explanation of the stars and the numbers in parentheses, see page 199.

Brazil

**Eells, E. S., ed.: *Fairy Tales from Brazil.* Dodd. Simple animal tales based upon stories which Brazilian children told the author. (10-12)

China

**Chrisman, Arthur: *Shen of the Sea.* Dutton. Original and humorous stories which offer an excellent interpretation of China. (10-12)

Davis, M. H., and Chow-Leung: *Chinese Fables and Folk Stories.* Am. Book Co. Some good translations and retold versions of Chinese stories. (10-12)

**Olcott, F. J.: *Wonder Tales from China Seas;* ill. by Dugald Stewart Walker. Longmans. A collection of tales widely known in China. (10-12)

Pitman, Norman: *A Chinese Wonder Book.* Dutton. (10-12)

Czechoslovakia

**Fillmore, P. H.: *Czechoslovak Fairy Tales;* ill. by Jan Matulka. Harcourt. A delightful collection of folk tales with a scholarly introduction. (10-12)

**Fillmore, P. H.: *The Laughing Prince.* Harcourt. (10-12)

Fillmore, P. H.: *Mighty Mikko;* ill. by Jay van Everen. Harcourt. (12-14)

**Fillmore, P. H.: *The Shoemaker's Apron.* Harcourt. (10-12)

**Harper, Wilhelmina: *Fillmore Folk Tales;* ill. by Jay van Everen. Harcourt. Folk tales from Parker Fillmore's *Mighty Mikko* and *The Laughing Prince.* (10-12)

**Wenig, Adolph: *Beyond the Giant Mountains;* tr. by L. P. Mokrejs. Houghton. An entertaining collection of humorous tales. (10-12)

Denmark

Grundtvig, Svend: *Danish Fairy Tales;* done into English by Gustav Hein. Crowell. (10-12)

England

Jacobs, Joseph, ed.: *English Fairy Tales.* Putnam. Simple folk tales collected from various sources and well adapted for telling. The book contains valuable notes. (10-12)

Jacobs, Joseph, ed.: *More English Fairy Tales.* Putnam. More stories of the same character as those in the preceding book. (10-12)

France

Olcott, H. M.: *The Whirling King and Other French Tales.* Holt. Fairy tales illustrated by Miss Olcott's spirited silhouettes. (10-12)

Perrault, Charles: *Tales of Mother Goose;* tr. by Charles Welsh. Heath. Eight folk tales rewritten by Perrault with great charm. They include "Cinderella"; "Sleeping Beauty"; "Tom Thumb"; "Puss in Boots"; "Bluebeard"; "Riquet-of-the-Tuft"; and "Red Riding-Hood." (10-12)

*Quiller-Couch, Sir Arthur, ed.: *The Sleeping Beauty and Other Tales from the French;* ill. by Edmund Dulac. Doran. Adaptations of great individuality. (10-12)

Germany

Grimm, J. L. K., and Grimm, W. K.: *Fairy Tales.* (10-12). The first scientific collection of folk tales, recorded as they were told by German peasants. Some of the best known of the stories are: "The Frog Prince," "The Wolf and the Seven Kids," "Hänsel and Gretel," "The Fisherman and His Wife," "Mother Holle," "The Bremen Town Musicians," "Brier Rose," "Snow-White," "Rumpelstiltskin," and "Hans in Luck." Some of the best editions are as follows:

Fairy Tales; ill. by Noel Pocock. Doran.

*Same; sel. and ill. by Elenore Abbott. Scribner.

*Same; ed. by F. J. Olcott; ill. by Rie Cramer. Penn.

*Same; tr. by Mrs. Edgar Lucas; ill. by Arthur Rackham. Lippincott.

The House in the Wood; ill. by L. L. Brooke. Warne.

Household Stories; tr. by Lucy Crane; ill. by Walter Crane. Macmillan.

**Household Tales;* tr. and ed. by Margaret Hunt; excellent introduction by Andrew Lang. Bell.

**Hänsel and Gretel and Other Stories;* ill. by Kay Nielsen. Doran.

**The Twelve Dancing Princesses;* ed. by Sir Arthur Quiller-Couch; ill. by Kay Nielsen. Doran.

Holland

**Olcott, F. J.: *Wonder Tales from Windmill Lands;* ill. by Herman Rosse. Longmans. Many of these stories, which abound in fun and fantasy, are entirely new in English. (10-12)

Hungary

**Pogany, Nandor, comp.: *The Hungarian Fairy Book;* ill. by Willy Pogany. Stokes. Colorful folk tales with an Oriental touch. (10-12)

India

Frere, M. E.: *Old Deccan Days.* Murray. Tales collected from a Hindu nurse. (12-14)

Jacobs, Joseph, ed.: *Indian Fairy Tales.* Putnam. Carefully selected, well-told Hindu folk tales. (10-12)

Rouse, W. H. D.: *The Talking Thrush;* ill. by W. H. Robinson. Dutton. Hindu stories retold in a manner to make them valuable material for the story-teller.

Steel, Mrs. F. A.: *Tales of the Punjab.* Macmillan. Excellent for telling and reading aloud. (12-14)

Indians of America

**Beston, Henry: *Sons of Kai.* Macmillan. A Navaho myth and hero tale. (10-12)

Cushing, F. H.: *Zuñi Folk Tales.* Putnam. Both literary and scholarly. (12-14)

**De Huff, E. W.: *Taytay's Tales;* ill. by Fred Kabotie and Otis Polelonema. Harcourt. Simple tales collected from the Indians of New Mexico and Arizona. (8-10)

**De Huff, E. W.: *Taytay's Memories.* Harcourt. (8-10)

Eastman, C. A., and Eastman, Mrs. E. G.: *Wigwam Evenings;* ill. by E. W. Deming. Little. Short and simply told Sioux fables, folk tales, and myths. (10-12)

Grinnell, G. B.: *Blackfeet Indian Stories.* Scribner. Tales of the Blackfeet Indians, together with a brief account of the tribe. (12-14)

Grinnell, G. B.: *Blackfoot Lodge Tales.* Scribner. Indian legends and tales of adventure as told by members of the Blackfoot tribe. (12-14)

Kennedy, H. A.: *The New World Fairy Book.* Dutton. (10-12)

Linderman, F. B.: *How It Came About Stories.* Scribner. (10-12)

Linderman, F. B.: *Indian Why Stories;* ill. by Charles Russell. Scribner. Indian myths and legends told to the author "by the older men of the Blackfoot, Chippewa, and Cree tribes." (10-12)

**Linderman, F. B.: *Indian Old-Man Stories.* Scribner. (10-12)

**Linderman, F. B.: *Kootenai Why Stories.* Scribner. (10-12)

**Nusbaum, Aileen: *The Seven Cities of Cibola;* ill. by Margaret Finnan. Putnam. Zuñi folk tales retold for children, containing "The Turkey Girl of Matsaki," the original Cinderella, as it was told in the Stone Age. (10-12)

Olcott, F. J., ed.: *The Red Indian Fairy Book;* ill. by Frederick Richardson. Houghton. Many nature stories simple enough to be read by children. (10-12)

**Parker, A. S.: *Skunny Wundy and Other Indian Tales;* ill. by Will Crawford. Doran. Written by a Seneca Indian in the true pattern of the Senecas, which is pretty much the pattern of Stone Age tellings. (10-12)

**Schoolcraft, H. R.: *The Indian Fairy Book.* Stokes. Stories written as the editor heard them from Indian story-tellers. (10-12)

**Sexton, Bernard: *Gray Wolf Stories;* ill. by Gwenyth Waugh. Macmillan. Mystery stories of Coyote Animals and Men. (10-12)

Zitkala-Ša: *Old Indian Legends;* ill. by Angel de Cora. Ginn. Dakota Indian folk tales and myths retold and illustrated by Indians. (10-12)

Ireland

Jacobs, Joseph, ed.: *Celtic Fairy Tales.* Putnam. (12-14)

Jacobs, Joseph, ed.: *More Celtic Fairy Tales.* Putnam. (12-14)

MacManus, Seumas: *Donegal Fairy Stories.* Doubleday. (12-14)

MacManus, Seumas: *The Donegal Wonder Book.* Stokes. (12-14)

MacManus, Seumas: *In Chimney Corners.* Doubleday. Typical Irish folk tales transcribed from the oral recitations of Irish seannachies known by the author in his youth. (12-14)

Stephens, James: *Irish Fairy Tales;* ill. by Arthur Rackham. Macmillan. Heroic tales told in a beautiful and vigorous style. (12-14)

Italy

MacDonell, Anne: *The Italian Fairy Book.* Stokes. Stories of magic and enchantment; full of fun. (10-12)

Japan

Griffis, W. E.: *Japanese Fairy Tales.* Barhyte. Stories collected from the natives of Japan by one who worked among them. (12-14)

**Hearn, Lafcadio: *Japanese Fairy Tales.* Boni. Charmingly written stories based on folk tales. (12-14)

Williston, T. P.: *Japanese Fairy Tales;* ill. by Sanchi Ogawa. Rand. Simply written stories with colored illustrations by a native of Japan. (10-12)

Jews

**Friedlander, Gerald, comp. and tr.: *The Jewish Fairy Book;* ill. by George W. Wood. Stokes. Old Jewish tales from various sources retold in a modern setting. (12-14)

Negroes

*Harris, J. C.: *Uncle Remus, His Songs and Sayings;* ill. by A. B. Frost. Appleton. Humorous tales in dialect, collected from the negroes. The best known story of the collection is "The Wonderful Tar Baby Story." (12-14)

Harris, J. C.: *Little Mr. Thimblefinger and His Queer Country;* ill. by Oliver Herford. Houghton. (12-14)

Harris, J. C.: *Nights with Uncle Remus;* ill. by F. S. Church. Houghton. (12-14)

Same; holiday edition; ill. by Milo Winter. Houghton.

*Harris, J. C.: *Uncle Remus and His Friends;* ill. by A. B. Frost. Houghton. (12-14)

Harris, J. C.: *Uncle Remus and the Little Boy;* ill. by J. M. Condé. Small. (12-14)

Harris, J. C.: *Uncle Remus Returns;* ill. by A. B. Frost and J. M. Condé. Houghton. (12-14)

Norway

Dasent, G. W.: *East o' the Sun and West o' the Moon.* Putnam. Tales which preserve the real folk flavor. (12-14)

*Same; ill. by Kay Nielsen. Doran.

**Gade, Helen, and Gade, John, tr. from Asbjörnsen and Moe: *Norwegian Fairy Tales.* American Scandinavian Foundation. An excellent selection for the use of the story-teller. (12-14)

*Thorne-Thomsen, Mrs. Gudrun, comp. and tr.: *East o' the Sun and West o' the Moon.* Row. Well selected and retold tales from the field of Norwegian folk lore. (8-10)

Poland

**Biggs, M. A., tr. from A. J. Glinski: *Polish Fairy Tales;* ill. by Cecile Walton. Lane. Folk tales adapted from those collected in certain provinces of Poland. (10-12)

**Byrde, Elsie: *The Polish Fairy Book.* Stokes. A pleasing selection told in a simple, vivid style. (10-12)

Rumania

**Ispirescu, Petre: *The Foundling Prince;* ill. in color. Houghton. First Rumanian fairy book containing some good stories for telling. (10-12)

Russia

**Carrick, Valery, tr.: *Picture Folk-Tales.* Stokes. (8-10)

**Carrick, Valery: *Picture Tales from the Russian;* tr. by Nevill Forbes; 3 vols., delightfully illustrated. Stokes. Humorous and very appealing to children. (8-10)

**Grishina, N. J.: *Peter Pea.* Stokes. The Russian "Tom Thumb" told in a humorous fashion. (8-10)

Ransome, Arthur: *Old Peter's Russian Tales;* ill. by Dmitri Mitrokhin. Stokes. Rather characteristic half-humorous stories based upon old folk tales. (12-14)

*Wheeler, Post, ed: *Russian Wonder Tales;* ill. by Ivan Bilibin. Century. Very attractive treatment of stories with the real Russian atmosphere. (12-14)

Zeitlin, Ida: *Skazki; Tales and Legends of Old Russia;* ill. by Theodore Nadejen. Doran. Stories drawn from a variety of sources and told in a beautiful style. (12-14)

Scotland

Grierson, E. W.: *The Scottish Fairy Book.* Stokes. Scotch ballads and tales retold in lively prose. (12-14)

SERBIA

**PETROVIĆ, V. M.: *Hero Tales and Legends of the Serbians;* ill. in color by William Sewell and Gilbert James. Stokes. Authentic versions of the superstitions, tales, and ballads of the Serbians. (12-16)

SOUTH AMERICA

**FINGER, C. J.: *Tales from Silver Lands;* ill. by Paul Honoré. Doubleday. Tales gathered from native story-tellers retold with great distinction. (12-14)

SPAIN

**EELLS, E. S.: *Tales of Enchantment from Spain;* ill. by Maud and Miska Petersham. Harcourt. (10-12)

SWEDEN

DJURKLOU, N. G.: *Fairy Tales from the Swedish;* tr. by H. L. Braekstad; ill. by well known Scandinavian artists. Stokes. Characteristic folk tales best suited for use as a source book.

NYBLOM, HELENA: *Jolly Calle and Other Swedish Fairy Tales;* ill. by Charles Folkard. Dutton. Seven short stories suggestive of the folk spirit. (10-14)

II. MISCELLANEOUS COLLECTIONS OF FOLK AND FAIRY TALES

ADAMS, KATHLEEN, and ATCHISON, F. E., comps.: *A Book of Giant Stories.* Dodd. Gathered from many authors and lands by two children's librarians to help satisfy the demands of children for giant stories. (10-14)

ARMFIELD, CONSTANCE: *Wonder Tales of the World;* ill. by Maxwell Armfield. Harcourt. Seventeen folk tales from many countries. (12-14)

*BROOKE, L. L., ed. and ill.: *The Golden Goose Book.* Warne. Contains "Tom Thumb," "The Three Bears," "The Three Pigs," etc., selected and adapted from various sources. (6-8)

*CRUIKSHANK, GEORGE, ed. and ill.: *The Cruikshank Fairy Book.* Putnam. A collection of the four famous stories "Puss in Boots," "Jack and the Beanstalk," "Hop-o'-My-Thumb," and "Cinderella"; illustrated by a master hand in depicting fairies. (8-10)

DARTON, F. J. H., ed.: *The Wonder Book of Beasts;* ill. by A. Walker. Stokes. An excellent collection of beast tales. (10-12)

**FLEMING, R. M.: *Stories from the Early World.* Seltzer. Folk tales from Egypt, Arabia, and other countries. (12-14)

**HARPER, WILHELMINA, comp.: *Magic Fairy Tales.* Longmans. Stories from the Lang fairy books which have been most pleasing to children. (10-12)

**HODGKINS, M. D. H., ed.: *The Atlantic Treasury of Childhood Stories;* ill. by Beatrice Stevens. Atlantic. The stories considered to be of permanent interest; they range through tales of humor, fancy, mystery, wonder, achievement, and heroism. (10-14)

HUTCHINSON, V. S., ed.: *Chimney Corner Fairy Tales;* ill. by Lois Lenski. Minton. Some old favorites and some little known tales. (10-12)

LABOULAYE, ÉDOUARD: *Fairy Tales;* tr. by M. L. Booth; ill. by E. G. McCandlish. Harper. Fairy tales taken from many nations. (10-12)

LABOULAYE, ÉDOUARD: *The Quest of the Four-Leaved Clover.* Ginn. An adaptation from the French story *Abdallah.* (10-12)

LANG, ANDREW, ed.: *The Blue Fairy Book;* ill. by H. J. Ford and G. R. J. Hood. Longmans. A popular collection of standard fairy tales from many nations, including such favorites as "Red Riding-Hood," "The Sleeping Beauty," "Snow-white," and "Aladdin and the Wonderful Lamp." This collection is by far the best of the "color" books. (10-12)

OLCOTT, F. J., and PENDLETON, AMENA, eds.: *The Jollly Book for Boys and Girls;* ill. by Amy Sacker. Houghton. Stories from classic and modern writers, which appeal to all kinds of youthful tastes. (10-12)

SCUDDER, H. E., ed.: *The Children's Book.* Houghton. A collection of fables, folk stories, and fairy tales taken from many sources; also some poetry. Variety of material gives this book an unusually long age range. (5-12)

WIGGIN, K. D., and SMITH, N. A., eds.: *The Fairy Ring.* Doubleday. A good collection of fairy tales from many sources. (8-12)

WIGGIN, K. D., and SMITH, N. A., eds.: *Magic Casements.* Doubleday. (10-12)

*WIGGIN, K. D., and SMITH, N. A., eds.: *Tales of Laughter;* ill. by Elizabeth Mackinstry. Doubleday. (10-12)

WIGGIN, K. D., and SMITH, N. A., eds.: *Tales of Wonder.* Doubleday. (10-12)

III. MODERN FAIRY TALES

ANDERSEN, H. C.: *Fairy Tales;* ill. by V. Pedersen and M. L. Stone. Houghton. Artistic, highly original, and somewhat sophisticated stories based in part upon the incidents of folk lore. (10-14)

Same; tr. by Mrs. E. Lucas and Mrs. H. B. Paull; ill. by E. P. Abbott. Jacobs.

*Same; tr. by Mrs. E. Lucas; ill. by Maxfield Armfield. Dent.

*Same; tr. by Mrs. E. Lucas; ill. by Thomas, Charles, and William Robinson. Dent. Dutton.

Same; with introduction by Edward Clodd; ill. in color by Gordon Browne. Stokes.

*Same; ed. by Signe Toksvig; ill. by Eric Pape. Macmillan.

Same; tr. by H. L. Braekstad; ill. by Hans Tegner. Century.

Same; with an introduction by W. D. Howells; ill. by Louis Rhead. Harper.

*Same; ill. by Edmund Dulac. Hodder and Stoughton; Doran.

ASPINWALL, MRS. ALICIA: *Short Stories for Short People.* Dutton. "Impossible stories in which children take sheer delight." (6-8)

AULNOY, M. C. J. DE B., COMTESSE DE: *Fairy Tales;* tr. by J. R. Planché; ill. by Gordon Browne. Dutton; McKay. Tales which give reliable pictures of seventeenth-century life. (10-12)

BANCROFT, ALBERTA: *Goblins of Hauberk;* ill. by Harold Sichel. McBride. Genuine fantasy. (10-12)

*BARRIE, SIR. J. M.: *Peter Pan in Kensington Gardens;* ill. by Arthur Rackham. Scribner. A story of a boy who never grows up. (8-10)

BARRIE, SIR J. M.: *Peter and Wendy;* ill. by F. D. Bedford. (8-10). Scribner.

BESTON, H. B.: *The Firelight Fairy Book;* ill. by Maurice Day. Atlantic. Stories well adapted for telling. (8-10)

BOWEN, WILLIAM: *The Old Tobacco Shop;* ill. by Reginald Birch. Macmillan. "A fantasy with a little boy for the hero and a queer old serving lady for the heroine." (10-12)

BRENTANO, C. M.: *Fairy Tales from Brentano;* tr. by K. F. Kroeker; ill. by Sir Francis Carruthers Gould. Stokes. Romantic tales written by a German contemporary of Hans Christian Andersen. (12-14)

BROWNE, FRANCES: *Granny's Wonderful Chair;* ill. by Katherine Pyle. Dutton. Quaint and fanciful tales which teach ethical lessons in a pleasing manner. (10-12)

BUNYAN, JOHN: *The Pilgrim's Progress;* ill. by H. S. Smith. Atlantic. A powerful story of the wanderings of Christian, the Pilgrim, in the King's highway. (12-16)

*Same; ill. by the Brothers Rhead. Century.

Same; ill. by Byam Shaw. Scribner.

**CARROLL, LEWIS: *Alice's Adventures in Wonderland;* ill. by John Tenniel. Macmillan. One of the best nonsense stories ever written. (8-12)

Same; ill. by Arthur Rackham. Doubleday.

CARROLL, LEWIS: *Sylvie and Bruno;* ill. Macmillan. (10-12)

CARROLL, LEWIS: *Through the Looking-Glass;* ill. by John Tenniel. Macmillan. (10-12)

CARRYL, C. E.: *The Admiral's Caravan.* Houghton. A story of wonderland in which wooden images and Noah's-ark animals come to life. (10-12)

CARRYL, C. E.: *Davy and the Goblin.* Houghton. A story of amusing adventures with candy folk, fairies, and hobgoblins. (10-12)

COLUM, PADRAIC: *The Boy Apprenticed to an Enchanter;* ill. by Dugald Stewart Walker. Macmillan. A delightful tale. (10-12)

COLUM, PADRAIC: *The Boy Who Knew What the Birds Said;* ill. by Dugald Stewart Walker. Macmillan. (10-12)

COLUM, PADRAIC: *The Children Who Followed the Piper;* ill. by Dugald Stewart Walker. Macmillan. (10-12)

COLUM, PADRAIC: *The Girl Who Sat by the Ashes.* Macmillan. An original adaptation of the Celtic Cinderella. (10-12)

COLUM, PADRAIC: *The Peep-Show Man;* ill. by Lois Lenski. Macmillan. (10-12)

CRAIK, MRS. D. M. (Miss Mulock): *The Adventures of a Brownie;* ill. by M. L. Kirk. Lippincott. An amusing story of a naughty sprite who plays tricks upon children. (8-10)

CRAIK, MRS. D. M. (Miss Mulock): *The Fairy Book;* ill. by Warwick Goble. Macmillan. Retellings and a few adaptations of well-known folk and fairy tales. (8-10)

CRAIK, MRS. D. M. (Miss Mulock): *The Little Lame Prince;* ill. by Hope Dunlap. Rand. (10-12)

**DE LA MARE, WALTER: *The Three Mulla-Mulgars;* ill. by Dorothy Lathrop. Knopf. A skillfully written story of three monkeys and their journey to the monkey kingdom. (10-12)

DICKENS, CHARLES: *The Magic Fishbone;* ill. by F. D. Bedford. Warne. Rollicking nonsense. (8-10)

**ELIOT, E. C.: *The Wind Boy;* ill. by Winifred Bromhall. Doubleday. A story of the visits of the boy from Clear Land. (8-10)

**FANCIULLI, GIUSEPPE: *The Little Blue Man;* ill. in color. Houghton. A fantastic story of adventure. (8-10)

**FARJEON, ELEANOR: *Martin Pippin in the Apple Orchard.* Stokes. Pleasing to older girls. (12-16)

**FIELD, RACHEL: *Eliza and the Elves;* ill. by Elizabeth Mackinstry. Macmillan. Mischievous stories, with illustrations which fit. (7-9)

HAWTHORNE, JULIAN: *Rumpty-Dudget's Tower.* Stokes. An ingenious story. (8-10)

**HOUSMAN, LAURENCE: *A Doorway in Fairyland;* ill. by Clemence Housman. Harcourt. Exquisite stories that are appreciated especially by girls. (12-14)

**HOUSMAN, LAURENCE: *Moonshine and Clover;* ill. by Clemence Housman. Harcourt. (12-14)

**HUDSON, W. H.: *A Little Boy Lost;* ill. by Dorothy Lathrop. Knopf. A dream story of the kind the distinguished author felt he would have liked in his own childhood. (10-12)

IRVING, WASHINGTON: *The Alhambra;* ed. by Mabel Williams; ill. by Warwick Goble. Macmillan. A collection of Moorish tales from *The Alhambra.* (12-16)

KINGSLEY, CHARLES: *Water-Babies;* ill. in color by Warwick Goble. Macmillan. A fairy tale which teaches both science and ethics. (8-12)

*Same; ill. by W. H. Robinson. Houghton.

*Same; ill. by J. W. Smith. Dodd.

LAGERLÖF, SELMA: *The Wonderful Adventures of Nils;* tr. by V. S. Howard; ill. by M. H. Frye. Doubleday; Grosset. An intricate interweaving of fact, fancy, and history, which charms while it instructs. (10-12)

LAGERLÖF, SELMA: *Further Adventures of Nils;* tr. by V. S. Howard. Doubleday; Grosset. (10-12)

MACDONALD, GEORGE: *At the Back of the North Wind;* ill. by M. L. Kirk. Lippincott. Relates what a little boy saw at the back of the north wind. (10-12)

Same; ill. by J. W. Smith. McKay.

Same. Blackie.

MAETERLINCK, MADAME MAURICE: *The Children's Blue Bird,* by Georgette Leblanc (Madame Maurice Maeterlinck); tr. by Alex. Teixeira de Mattos; ill. by Herbert Paus. Dodd. Two children who traveled far in search of happiness at last discovered it in their own humble home. Based upon the play by Maurice Maeterlinck. (8-12)

**MCCOY, NEELY: *The Tale of the Good Cat Jupie.* Macmillan. Story of a black-and-white cat and a child who kept house; with a long introduction by James Stephens. (7-9)

*MOLESWORTH, MRS. M. L.: *The Cuckoo Clock and the Tapestry Room;* ill. by Walter Crane. Macmillan. A well tried favorite. (10-12)

MUSSET, PAUL DE: *Mr. Wind and Madam Rain.* Putnam; Harper. Tales founded on old legends of Brittany. (8-10)

PYLE, HOWARD: *Pepper and Salt.* Harper. (10-12)

PYLE, HOWARD: *Twilight Land.* Harper. (10-12)

*PYLE, HOWARD: *The Wonder Clock.* Harper. A tale for each hour of the day. Adapted from German folk tales. (10-12)

PYLE, KATHERINE: *Careless Jane and Other Tales.* Dutton. Amusing. (8-10)

PYLE, KATHERINE: *The Christmas Angel.* Little. (8-10)

PYLE, KATHERINE: *The Counterpane Fairy.* Dutton. (8-10)

RASPE, R. E.: *Tales from the Travels of Baron Munchausen;* ed. by E. E. Hale. Heath. Absurd tales of impossible feats and adventures. (10-14)
The Children's Munchausen; retold by John Martin; ill. by Gordon Ross. Houghton. (10-14)

**RICKERT, EDITH: *The Bojabi Tree;* ill. by Gleb Botkin. Doubleday. A nonsense story adapted from an African tale. (7-9)

RUSKIN, JOHN: *The King of the Golden River;* ill. by Maria Kirk. Page. A beautiful sermon preached to children in the guise of a fairy tale. (10-12)

**SANDBURG, CARL: *Rootabaga Stories;* ill. by Maud and Miska Petersham. Harcourt. Stories about the corn fairies, potato face blind man, and other curious things. (10-12)

**SANDBURG, CARL: *Rootabaga Pigeons;* ill. by Maud and Miska Petersham. Harcourt. (10-12)

**Shannon, Monica: *California Fairy Tales;* ill. Doubleday. Twenty-three stories with "a spark of Spain, a wink of Ireland, a flash of fairyland, and a fine big bit of America." (9-12)

**Spurr, A. A.; ed.: *The Dumas Fairy Tale Book;* ill. by Harry Rountree. Warne. Four stories of most unusual quality made by Dumas. (10-12)

Stockton, Frank: *Fanciful Tales.* Scribner. Delicately fanciful, and amusing. (10-12)

Stockton, Frank: *The Queen's Museum and Other Fanciful Tales;* ill. by Frederick Richardson. Scribner. (10-12)

*Swift, Jonathan: *Gulliver's Travels;* ill. by Arthur Rackham. Dutton. A political satire written for adults, but now claimed as a wonder tale by children. (10-12)
*Same; with an introduction by W. D. Howells; ill. by Louis Rhead. Harper.
Same; ill. by Milo Winter. Rand.
Same; ed. by Joseph Jacobs; ill. by C. E. Brock. Macmillan.
Same; ed. by Padraic Colum; ill. by Willy Pogany. Macmillan.

**Tarn, W. W.: *The Treasure of the Isle of Mist.* Putnam. An exquisite fantasy with a charming heroine. (12-16)

Thackeray, W. M.: *The Rose and the Ring;* ill. by Gordon Browne. Stokes. An amusing story in which both the rose and the ring possess the power of making their wearers charming. (10-12)

**Thatcher, A., and Hogarth, C. J.: *The Happy Dragon;* ill. by Constance Rowlands. Brentano. An unhackneyed and humorous treatment of time-honored fairy themes. (12-16)

Wilde, Oscar: *The Happy Prince and Other Fairy Tales.* Putnam. Aesthetic and symbolic tales, which include "The Happy Prince" and "The Selfish Giant." (12-14)

**Williams, Margery (Mrs. Bianco): *The Apple Tree;* ill. by Boris Artzybasheff. Doran. A beautiful Easter fairy tale. (10-12)

**Williams, Margery (Mrs. Bianco): *Poor Cecco;* ill. by Arthur Rackham. Doran. A charming story of toys which come to life. (8-10)

**Williams, Margery (Mrs. Bianco): *The Velveteen Rabbit;* ill. by William Nicholson. Doran. A story of a toy rabbit that became real. (8-10)

IV. MYTHS AND LEGENDS

GREEK AND ROMAN

BALDWIN, JAMES: *The Story of the Golden Age;* ill. by Howard Pyle. Scribner. Stories which serve as a good introduction to the *Iliad.* (10-14)

BUCKLEY, E. F.: *Children of the Dawn.* Wells. A finished retelling of Greek myths. It contains an admirable retelling of the story of Cupid and Psyche for children. (12-14)

**COLUM, PADRAIC: *The Forge in the Forest;* ill. by Boris Artzybasheff. Macmillan. A genuine retelling of the old myths, chiefly from the Greek. (10-14)

**COLUM, PADRAIC: *The Golden Fleece and the Heroes Who Lived before Achilles;* ill. by Willy Pogany. Macmillan. A distinctive retelling of Greek myths. (10-14)

FRANCILLON, R. E.: *Gods and Heroes;* ill. by Sears Gallagher. Ginn. A collection of Greek myths. (10-14)

HAWTHORNE, NATHANIEL: *Tanglewood Tales;* ill. by Maxfield Parrish. Duffield. Greek myths interpreted as moral stories. (10-14)

*HAWTHORNE, NATHANIEL: *A Wonder Book;* ill. by Walter Crane. Houghton.

Same; ill. by Arthur Rackham. Doran. Highly moralistic versions of "The Gorgon's Head," "The Golden Touch," "Pandora," "The Three Golden Apples," "Baucis and Philemon," and "The Chimera." (10-14)

**HUTCHINSON, W. M.: *The Golden Porch;* ill. by Dugald Stewart Walker. Longmans. Greek myths and legends gleaned from Pindar. (10-14)

*KINGSLEY, CHARLES: *The Heroes;* ill. by T. H. Robinson. Dutton. Stories of Jason, Perseus, and Theseus, which retain much of the spirit of Greek literature. (10-14)

PEABODY, J. P.: *Old Greek Folk Stories.* Houghton. Brief and simple versions of Greek tales and myths. Perhaps the best edition for young children. (10-12)

NORSE

*BROWN, A. F.: *In the Days of Giants;* ill. by E. Boyd Smith. Houghton. Simply rendered stories from Norse mythology. (10-12) Also excellent for use by story-tellers.

**COLUM, PADRAIC: *The Children of Odin;* ill. by Willy Pogany. Macmillan. Myths presented in a particularly pleasing way for children. (10-14)

**HOFFMAN, A. S.: *The Book of the Sagas;* ill. by Gordon Browne. Dutton. An arrangement of Norse myths for story-tellers.

WILMOT-BUXTON, E. M.: *Stories of Norse Heroes.* Crowell. (12-14)

NORTH AMERICAN INDIAN

BROWN, A. F., and BELL, J. M.: *Tales of the Red Children.* Appleton. Prettily told myths, legends, and stories of the Indians of the Hudson Bay country. (10-12)

**LINDERMAN, FRANK: *Indian Why Stories.* (See "Indians of America," page 203.)

MORRIS, CORA: *Stories from Mythology, North American.* Marshall Jones. A simple rendering of myths from many tribes of Indians. (10-14)

WHITMAN, WILLIAM: *Navaho Tales;* ill. by John P. Heins. Houghton. A retelling of legends originally translated from the Navaho by Dr. Washington Matthews. (10-12)

ZITKALA-ŠA: *Old Indian Legends.* (See "Indians of America," page 204.)

V. FABLES

**The Baby's Own Aesop.* Warne. The fables told in rime and the morals pictorially pointed by Walter Crane. (5-8)

**BABBITT, E. C.: *Jataka Tales;* ill. by Ellsworth Young. Century. A simple retelling of eighteen East Indian fables from the *Jatakas,* or Birth-Stories, one of the sacred books of the Buddhists. (8-10)

**BABBITT, E. C.: *More Jataka Tales.* Century. (8-10)

*DUTTON, M. B.: *The Tortoise and the Geese and Other Fables;* retold from Bidpai; ill. by E. Boyd Smith. Houghton. A retelling of thirty-four of the fables ascribed to Bidpai, a wise man of India about 300 B.C. (8-12)

JACOBS, JOSEPH, ed.: *Aesop's Fables;* ill. by Richard Heighway. Macmillan. A collection of the best known fables retold and their history traced. (8-12)

JACOBS, JOSEPH, ed.: *Indian Fairy Tales.* A retelling of some of the *Jataka Tales.* Putnam.

LA FONTAINE, JEAN DE: *A Hundred Fables;* ill. by Percy J. Billinghurst. Dodd. One hundred versified fables charmingly illustrated in black and white. (8-10)

*L'ESTRANGE, SIR ROGER, tr.: *Aesop's Fables;* ill. by Percy J. Billinghurst. Lane. This book contains one hundred fables, two hundred illustrations, and a delightful introduction by Kenneth Grahame. (8-12)

**RYDER, A. W., tr.: *Panchatantra.* Univ. of Chicago. A scholarly and artistic translation of an early Sanskrit collection of "Wisdom Literature." A source book for teachers.

**RYDER, A. W.: *Gold's Gloom.* Univ. of Chicago. An abbreviated selection from the above.

*SHEDLOCK, M. L.: *Eastern Stories and Legends.* Dutton. The best book in its field for young readers. (10-12)

WIGGIN, K. D., and SMITH, N. A., eds.: *The Talking Beasts.* Doubleday. A book of fable wisdom. (8-12)

VI. EPICS AND ROMANCES

The Aeneid, by Virgil

CHURCH, A. J.: *The Aeneid for Boys and Girls.* Macmillan. A dignified prose version. (12-)

CONINGTON, JOHN, tr.: *The Aeneid of Virgil.* Longmans; Scott. A translation in verse which constitutes an excellent source for teachers.

Beowulf

LEONARD, W. E.: *Beowulf.* Century. A spirited and beautiful translation; good material for story-telling.

The Cid

PLUMMER, M. W.: *Stories from the Chronicles of the Cid.* Holt. A simple and spirited version of the great Spanish tale retold from Southey's *Chronicles of the Cid* and Lockhart's *Spanish Ballads.* (12-)

Cuchulain

HULL, ELEANOR: *Boys' Cuchulain.* Crowell. Delightfully told tales from the Irish cycle of Cuchulain. (12-)

Don Quixote, by Miguel de Cervantes Saavedra

*PARRY, JUDGE: *Don Quixote of the Mancha;* ill. by Walter Crane. Lane. An excellent retelling of the thrilling and amusing adventures of the great Spanish knight-errant. (12-)

Frithiof

RAGOZIN, Z. A.: *Frithiof and Roland.* Putnam. The first of these stories is an adaptation from the epic poem by Esaias Tegner and tells of the love, the bold deeds, and the misfortunes of a great viking. (10-14)

Grettir

FRENCH, ALLEN: *The Story of Grettir the Strong.* Dutton. The only form of this Icelandic saga good for children. (10-14)

The Iliad, by Homer

BRYANT, W. C., tr.; *The Iliad.* Houghton. A good blank-verse translation which furnishes an excellent source for teachers.

CHURCH, A. J.: *The Iliad for Boys and Girls.* Macmillan. A simple adaptation from *The Story of the Iliad.* (10-14)

CHURCH, A. J.: *The Story of the Iliad.* Macmillan. A good prose rendition in the form of a story. (12-)

**COLUM, PADRAIC: *The Children's Homer;* ill. by Willy Pogany. Macmillan. A spirited and delightful version of Homer. The illustrations add much to the value of the book. (10-14)

LANG, ANDREW, LEAF, WALTER, and MYERS, ERNEST: *Homer's Iliad in English Prose.* Macmillan. An excellent prose translation, which may serve as a source book for teachers. (14-)

Kalevala

**BALDWIN, JAMES: *The Sampo;* ill. by N. C. Wyeth. Scribner. Retold in Baldwin's best style, from the Finnish epic, *Kalevala.* (12-14)

FILLMORE, PARKER: *The Wizard of the North.* Harcourt. A retelling that keeps the magic of the *Kalevala.* (12-14)

Legends of King Arthur

LANIER, SIDNEY, ed.: *The Boy's King Arthur;* ill. by N. C. Wyeth. Scribner. A simplified and rearranged version of Malory's stories which preserves the archaic form of the original. (12-15)

MACLEOD, MARY: *The Book of King Arthur;* ill. by A. G. Walker. Stokes. An edition based on Malory. (12-15). Also well suited for the use of story-tellers.

MALORY, SIR THOMAS: *Le Morte d'Arthur.* Dutton. The source book of all the stories concerning King Arthur and the knights of the Round Table. Too difficult for most children, but adult readers find it interesting.

*PYLE, HOWARD: *The Story of King Arthur and His Knights;* ill. by the author. Scribner. Characterized by beauty of thought, expression, and illustration. (12-16)

PYLE, HOWARD: *The Story of the Champions of the Round Table.* Scribner. (12-16)

PYLE, HOWARD: *The Story of Sir Launcelot and His Companions.* Scribner. (12-16)

PYLE, HOWARD: *The Story of the Grail and the Passing of Arthur* Scribner. (12-16)

The Mabinogion

**COLUM, PADRAIC: *The Island of the Mighty;* ill. by Wilfred Jones. Macmillan. A poetic retelling of the tales of the *Mabinogion,* which contains the Welsh stories of King Arthur. (12-15)

LANIER, SIDNEY: *Knightly Legends of Wales.* Scribner. (12-14)

The Mahabharata and the Ramayana

**STEEL, F. A.: *A Tale of Indian Heroes.* Stokes. An adaptation of the beautiful and noble poetry of the two great Hindu epics to the interests of children. (12-16)

The Odyssey, by Homer

BRYANT, W. C., tr.: *The Odyssey.* Macmillan. An excellent blank verse translation; a good source for teachers.

BUTCHER, S. H., and LANG, ANDREW, trs.: *Homer's Odyssey in English Prose.* Macmillan. A literal prose translation, which is a good source book.

CHURCH, A. J.: *The Story of the Odyssey.* Macmillan. A fairly complete story of the epic. (10-14)

**COLUM, PADRAIC: *The Children's Homer.* (See page 217.)

LAMB, CHARLES: *The Adventures of Ulysses.* Longmans. An adaptation of the *Odyssey* by a master of English. (10-12)

PALMER, G. H., tr.: *The Odyssey.* Houghton. The very best prose version; an excellent source book. (12-)

Paul Bunyan

**Shephard, Mrs. Esther: *Paul Bunyan.* Harcourt. A compilation of legendary stories centering about a mythical hero of the great American forests, a kind of super-lumberjack. (12-14)

**Stevens, James: *Paul Bunyan;* ill. by Allen Lewis. Knopf. Another compilation of stories concerning the great lumberman. (12-14)

**Wadsworth, William: *Paul Bunyan and His Great Blue Ox;* ill. by Will Crawford. Doran. A retelling for children of some of the Paul Bunyan stories. (10-12)

Roland

Baldwin, James: *The Story of Roland;* ill. by Reginald Birch. Scribner. A combination of Roland poems and tales from many sources. (10-14)

Butler, Isabel, tr.: *The Song of Roland.* Houghton. A good English prose translation of *La Chanson de Roland,* useful as a source book. (12-)

Shah-Nameh, by Firdusi

**Zimmerman, Helen: *The Epic of Kings;* ill. by Wilfred Jones. Macmillan. Hero tales of ancient Persia retold from Firdusi's *Shah-Nameh.* (12-16)

Siegfried

Baldwin, James: *The Story of Siegfried.* Scribner. A simple retelling and arrangement of stories from various sources. (10-14)

Colum, Padraic: *The Children of Odin.* (See "Norse Myths," page 215.)

Morris, William: *The Story of Sigurd.* Longmans. A poetic version of the Volsunga saga suited for reading aloud to children after they know the story. (12-)

Compilations of Romances

**Bulfinch, Thomas: *Legends of Charlemagne;* ill. by N. C. Wyeth. Cosmopolitan. (12-16)

Darton, F. J. H.: *The Wonder Book of Old Romance;* ill. by A. G. Walker. Stokes. Contains the stories of "William and the Werewolf," "King Robert of Sicily," "King Horn," "Guy of Warwick," "Havelock the Dane," and others. (12-)

Irving, Washington: *Tales from the Alhambra;* ill. by Joseph Pennell. Macmillan. Legends associated with the great Moorish palace in Spain. (12-)

VII. BALLADS AND BALLAD STORIES

ALLINGHAM, WILLIAM, ed.: *The Ballad Book.* Macmillan. Sixty-six choice old English and Scottish ballads with a scholarly introduction by the editor. A book which enables teachers to catch the ballad spirit. (12-)

*CAMPBELL, O. D., and SHARP, C. J., comps.: *English Folk Songs from the Southern Appalachians.* Putnam. An excellent collection of ballads just as they were transcribed from singing. Many present-day versions of traditional English and Scottish ballads as mountain folk sing them are included, with the music. A good source book for teachers.

*CHILD, F. J.: *English and Scottish Popular Ballads;* ed. by H. C. Sargent and G. L. Kittredge. Houghton. A good source book for teachers.

COX, J. H., ed.: *Folk-Songs of the South.* Harvard Univ. A collection made under the auspices of the West Virginia Folk-Lore Society, containing songs of the South Atlantic states and a few other sections. (14-)

GRAY, R. P., ed.: *Songs and Ballads of the Maine Lumberjacks with Other Songs from Maine.* Harvard Univ. Of interest to mature readers.

GRIERSON, ELIZABETH: *Children's Tales from Scottish Ballads.* Macmillan. A well selected collection of seventeen ballads spiritedly retold in prose; it contains "Kinmont Willie" and "Sir Patrick Spens." (10-14)

*LOMAX, JOHN, ed.: *Cowboy Songs and Other Frontier Ballads.* Macmillan. A collection of ballads and songs which Professor Lomax collected from the cowboys of the western plains. The music for the ballads, together with the introduction by the editor, helps to interest children in ballads. (12-16)

LOMAX, JOHN, comp.: *Songs of the Cattle Trail and Cow Camp.* Macmillan. (12-)

PERCY, THOMAS: *The Boy's Percy;* ed. by Sidney Lanier. Scribner. A collection of thirty-five English ballads from Percy's *Reliques,* which should be read by the teacher that she may get into the spirit of ballad poetry. Not all are suitable for telling or reading to children. (12-16)

POUND, LOUISE, ed.: *American Songs and Ballads.* Scribner. An anthology of one hundred twenty ballads and songs collected in many parts of the United States; with a helpful introduction. (14-)

*Pyle, Howard: *The Merry Adventures of Robin Hood;* ill. by the author. Scribner. The best prose rendition of the Robin Hood ballads. A more condensed form of this version is found in *Some Merry Adventures of Robin Hood.* (10-14)

Quiller-Couch, Sir A. T., ed.: *The Oxford Book of Ballads.* Oxford. A fine example of good book-making and scholarly editing. (14-)

Rhead, L. J.: *Bold Robin Hood and His Outlaw Band;* ill. by the author. Harper. As the author grew up in Sherwood Forest he is able to impart much local color to his work. (10-14)

**Rickaby, Franz, ed. and coll.: *Ballads and Songs of the Shanty-Boy.* Harvard Univ. A collection of songs of the lumberman, with the music. (14-)

Rollins, H. E., ed.: *Cavalier and Puritan.* New York Univ. Ballads and broadsides illustrating the period of the Great Rebellion (1640-1660). (14-)

**Scarborough, Dorothy, and Gulledge, O. L.: *On the Trail of Negro Folk-Songs.* Harvard Univ. An extensive and discriminating collection and study of negro ballads and other folk-music. Good introduction. (12-16)

Stempel, G. H., ed.: *A Book of Ballads.* Holt. An excellent school collection. (12-16)

Tappan, E. M.: *Old Ballads in Prose.* Houghton. A collection of twenty-two old ballad stories, containing several humorous stories not included in other collections. An excellent book for the story-teller and the older children. (12-14)

Tappan, E. M.: *Robin Hood: His Book;* ill. with colored and black and white pictures. Houghton. (12-14)

Witham, R. A. (Edited under the supervision of W. A. Neilson): *English and Scottish Popular Ballads.* Houghton. A good collection of thirty-six traditional ballads with an interesting introduction and helpful notes. (12-16)

B. POETRY, ART, AND MUSIC

I. POETRY FOR CHILDREN

**Asquith, Herbert: *Pillicock Hill.* Macmillan. Spirited, whimsical verse possessing unusual freshness. (8-10)

**Bergengren, Ralph: *Jane, Joseph, and John;* ill. by Maurice Day. Atlantic. Delightful verse about children's plays and games. (8-10)

*Blake, William: *Songs of Innocence;* ill. by Charles and W. H. Robinson. Dent. One of the great books of poetry for children. (10-12)

A facsimile edition of the first issue of *Songs of Innocence* is published by Minton.

Bowen, C. E.: *The Robin's Christmas Eve.;* ill. by Winifred M. Warne. Warne. A pleasing narrative poem based on an old folk tale. (8-10)

Carroll, Lewis: *The Hunting of the Snark and Other Poems.* Harper. One of the supremely great books of nonsense poetry. (10-12)

Cary, Alice, and Cary, Phoebe: *Ballads for Little Folks.* Houghton. Simple verses about familiar things. (8-10)

Davies, M. C.: *A Little Freckled Person.* Macmillan. Merry verses about the familiar experiences of childhood. (8-10)

De la Mare, Walter: *A Child's Day;* ill. by Winifred Bromhall. Holt. (8-12)

De la Mare, Walter: *Down-Adown-Derry;* ill. by Dorothy Lathrop. Holt. (8-12)

*De la Mare, Walter: *Peacock Pie;* ill. by W. H. Robinson. Holt. Poetry rich in the magic beloved by children. (8-12)

*De la Mare, Walter: *Songs of Childhood.* Longmans. (8-12)

Dodge, M. M.: *Rhymes and Jingles.* Scribner. Spirited, graceful verse, genuinely interesting to children. (8-10)

Field, Eugene: *Poems of Childhood.* Scribner. In this book are some favorite poems. (10-12)

**Field, R. L.: *The Pointed People.* Yale Univ. This book is rich in delicate, fanciful poetry about childhood experiences. Doubleday. (10-12)

Field, R. L.: *Taxis and Toadstools.* Doubleday. (10-12)

**Fyleman, Rose: *Fairies and Chimneys.* Doran. Charming, childlike fancies delightfully expressed. (8-10)

**Fyleman, Rose: *The Fairy Flute.* Doran. (8-10)

**Fyleman, Rose: *The Fairy Green.* Doran. (8-10)

Kipling, Rudyard: *Songs for Youth;* ill. by Leo Bates. Doubleday. The poet's personal selection of his work for boys and girls. (12-14)

Larcom, Lucy: *Childhood Songs.* Houghton. Old-fashioned poems that show real sympathy with children's interests. (10-12)

*Lear, Edward: *Nonsense Books.* Little. Refreshing and delightful nonsense of unique literary quality. (10-12)

**Lofting, Hugh: *Porridge Poetry;* ill. by the author. Stokes. A real addition to good nonsense verse. (8-10)

**Lucas, E. V.: *Playtime and Company;* ill. by E. H. Shepherd. Doran. Lively verse about the everyday things that interest children. (10-12)

**McKinstry, Elizabeth: *Puck in Pasture;* ill. by the author. Doubleday. Delicately imaginative verse that is enjoyed by older boys and girls. (12-14)

**Milne, A. A.: *When We Were Very Young;* ill. by E. H. Shepherd. Dutton. This book of verse written for Christopher Robin bids fair to become a classic among children's books. (8-10)

Moore, Sturge: *The Little School.* Harcourt. Poetry for children that strikes the authentic note. (12-14)

Mother Goose Rhymes. For the many beautifully illustrated editions see Picture Books, page 282. (5-8)

Peabody, J. P.: *The Book of the Little Past;* ill. by Elizabeth Shippen Green. Houghton. A book of lovely verse for the unusual child. (10-12)

Richards, L. E.: *In My Nursery.* Little. Contains very simple verses and some lively nonsense. (8-10)

Riley, J. W.: *The Book of Joyous Children.* Bobbs. Some popular poems are found in this book. (8-12)

**Roberts, E. M.: *Under the Tree.* Huebsch. Admirable verses which have the child's point of view. (10-12)

*Rossetti, Christina: *Sing-Song and Other Poems;* ill. by Marguerite Day. Macmillan. Poems that have been generally accepted by children. (5-8)

Sherman, F. D.: *Little-Folk Lyrics.* Houghton. Delicate fancies about birds and flowers that appeal to poetic children. (10-12)

TAYLOR, JANE, and TAYLOR, ANN: *Little Ann and Other Poems;* ill. by Kate Greenaway. Warne. A beautiful edition of a quaint and tried favorite. (8-10)

**TAYLOR, JANE, and TAYLOR, ANN: *Meddlesome Matty;* ill. by Wyndham Payne. Viking. This old favorite assumes new values in the light of the informing introduction contributed by Edith Sitwell. (8-10)

TAYLOR, ANN, TAYLOR, JANE, and O'KEEFE, ADELAIDE: *Original Poems;* ill. by F. D. Bedford. Stokes. The moral rimes written so long ago amuse and entertain modern children. (8-10)

THAXTER, CELIA: *Stories and Poems for Children.* Houghton. Poems that express rare appreciation of birds, flowers, trees, and animals. (10-12)

WELLS, CAROLYN: *The Jingle Book;* ill. by Oliver Herford. Macmillan. Animated nonsense verse that children like. (10-12)

**WILSON, MARJORIE: *Children's Rhymes of Travel.* Houghton. Attractive verses about unusual places and things. (10-12)

**WYNNE, ANNETTE: *For Days and Days.* Stokes. A poetic calendar that children like greatly. (10-12)

II. POETRY WRITTEN BY CHILDREN

**ADAM, H. D.: *The Elfin Pedlar.* Putnam. Graceful verses written by a little Scotch girl. (10-12)

CONKLING, HILDA: *Poems by a Little Girl.* Stokes. (10-12)

CONKLING, HILDA: *Shoes of the Wind.* Stokes. Delightful, imaginative verse by a little girl, that has real appeal for other children. (10-12)

**CRANE, NATHALIA: *The Janitor's Boy.* Seltzer. Verse written by a child, that is of unusual interest to the student of children's literature. (12-14)

**HARRISS, M. V.: *Blue Beads and Amber.* Norman. Authentic child's poetry. (10-12)

MEARNS, HUGHES, ed.: *Creative Youth.* Doubleday. Contains an excellent selection from the poetry made by the pupils of the Lincoln School, Columbia University. (12-16)

MOUNTSIER, MABEL, ed.: *Singing Youth.* Harper. An anthology of poems written by children of various ages and representing different types of schools. (10-14)

III. COLLECTIONS OF POETRY

**Benét, W. R., comp.: *Poems for Youth.* Dutton. A new anthology, exquisitely chosen. (12-14)

Chisholm, Louey, comp.: *The Golden Staircase.* Putnam. Two hundred well-chosen poems. (8-12)

Christmas in Poetry. First and second series. Chosen by a committee of the Carnegie Library School Association. H. W. Wilson. (8-12)

**Davis, M. G., comp.: *The Girl's Book of Verse.* Stokes. A varied selection of favorite poems. (12-14)

**De la Mare, Walter, ed.: *Come Hither.* Knopf. A poet's anthology. Unique in arrangement. Better suited to the use of adult readers than of children. (12-14)

**Drinkwater, John, comp.: *The Way of Poetry.* Houghton. Contains a valuable introduction. (12-14)

**Fish, H. D., ed.: *The Boy's Book of Verse.* Stokes. An exceedingly well-chosen anthology with much ballad poetry. (12-14)

**Gordon, Margery, and King, M. B., comps.: *Verse of Our Day.* Appleton. Based on a selection made by high-school pupils. (12-14)

Grahame, Kenneth, ed.: *The Cambridge Book of Poetry for Children.* Putnam. Charming selections, chiefly lyrics. (10-12)

Headland, I. T., comp. and tr.: *Chinese Mother Goose Rhymes.* Revell. Delightful rimes about Chinese children and customs. (10-12)

Henley, W. E., comp.: *Lyra Heroica.* Scribner. A good collection of stirring verse for boys. (12-14)

**Hyett, F. B., comp.: *Fifty Christmas Poems for Children.* Appleton. Many new poems of delightful quality. (10-12)

**Hyett, F. B., comp.: *Fifty New Poems.* Appleton. A good source for contemporary verse from English poets. (10-12)

Lang, Andrew, comp.: *The Blue Poetry Book.* Longmans. (10-12)

Lucas, E. V., comp: *A Book of Verses for Children.* Holt. One of the best collections. (10-12)

Lucas, E. V., comp.: *Another Book of Verses for Children.* (10-12)

**Meynell, Alice, ed.: *The School of Poetry.* Scribner. A well-balanced collection. (12-14)

Olcott, F. J., comp.: *Story-Telling Poems.* Houghton. (12-14)

OWEN, DORA, ed.: *Book of Fairy Poetry.* Longmans. (12-14)

PALGRAVE, F. T., comp.: *The Children's Treasury of English Song.* Macmillan. One of the most representative of the older anthologies for children. (12-14)

PATMORE, COVENTRY, comp.: *The Children's Garland.* Macmillan. Includes the best poetry which we hope children may care for. (12-14)

QUILLER-COUCH, MABEL, and QUILLER-COUCH, LILLIAN, eds.: *The Treasure Book of Children's Verse.* Putnam. A beautifully illustrated collection of poetry that contains much modern verse. (10-14)

RITTENHOUSE, JESSIE, ed.: *The Little Book of American Poets.* Houghton. A representative collection of the best verse of the present time. (12-14)

STEVENSON, B. E., comp.: *The Home Book of Verse for Young Folks.* Holt. A comprehensive collection. (10-14)

STEVENSON, B. E., comp.: *Poems of American History.* Houghton. (10-14)

*TAPPAN, E. M., ed.: *The Children's Hour,* Vol. IX. Houghton. The verse that is usually taught children. (10-12)

**TEASDALE, SARA, comp.: *Rainbow Gold;* ill. by D. S. Walker. Macmillan. An exquisitely chosen collection. (12-14)

**THACHER, L. W., comp.: *The Listening Child.* New edition revised by Marguerite Wilkinson. Macmillan. A representative collection of English poetry with much contemporary poetry. (12-14)

**THOMPSON, B. J., ed.: *Silver Pennies;* ill. by Winifred Bromhall. Macmillan. A good selection but weighted with much didactic interpretation. (10-12)

**UNTERMEYER, LOUIS, comp.: *This Singing World.* Harcourt. A most distinctive selection, chiefly from contemporary poetry. (10-14)

**UNTERMEYER, LOUIS, comp.: *This Singing World for Younger Children.* Harcourt. An excellent selection. (8-12)

WHITTIER, J. G., comp.: *Child Life.* Houghton. One of the earliest anthologies for children and still among the best. (10-12)

WIGGIN, K. D., and SMITH, N. A., eds.: *Golden Numbers.* Doubleday. One of the best collections for older children. (12-14)

WIGGIN, K. D., and SMITH, N. A., eds.: *Pinafore Palace.* Doubleday. (8-10)

WIGGIN, K. D., and SMITH, N. A., eds.: *The Posy Ring.* Doubleday. (10-12)

IV. SONG BOOKS

ARNIM, M. A. B.: *The April Baby's Book of Tunes;* ill. by Kate Greenaway. Macmillan. Mother Goose rimes set to music.

BACON, D. M., ed.: *Songs Every Child Should Know.* Doubleday; Grosset. A collection of simple melodies.

*CRANE, WALTER: *The Baby's Bouquet;* ill. Warne. Mother Goose rimes set to music.

*CRANE, WALTER: *The Baby's Opera.* Warne.

FIELD, EUGENE: *Songs of Childhood.* Scribner. Set to music by Reginald de Koven and others.

**Folk Songs of Bohemia;* arranged by Dorothy Cooper; tr. by R. D. Szalatnay; ill. by M. Fischerova-Kvěchová. Szalatnay. A song book that is also a picture book.

HOMER, SIDNEY: *Songs from Mother Goose;* ill. by M. W. Enright. Macmillan.

HORNBY, JOHN: *The Joyous Book of Singing Games.* Macmillan.

*LE MAIR, H. W.: *Little Songs of Long Ago;* ill. McKay. The original tunes of Mother Goose appear in this collection.

*WIDOR, C. M.: *Chansons de France;* ill. by L. M. Boutet de Monvel. Plon-Nourrit et Cie.

*WIDOR, C. M.: *Vielles Chansons;* ill. by L. M. Boutet de Monvel. Plon-Nourrit et Cie.

V. SOME BOOKS ON DRAWING, PAINTING, SCULPTURE, AND ARCHITECTURE

(For additional material on the lives of artists, see lists under "Biography.")

BACON, M. S.: *Pictures Every Child Should Know.* Doubleday; Grosset. Descriptions and photographs. (10-12)

BARSTOW, C. L.: *Famous Pictures;* ill. from copies of famous originals. Century. (12-16)

BRYANT, MRS. L. M.: *The Children's Book of Celebrated Pictures;* ill. by photographs. Century. (12-16)

BRYANT, MRS. L. M.: *The Children's Book of Celebrated Bridges.* Century. (12-16)

BRYANT, MRS. L. M.: *The Children's Book of Celebrated Sculpture.* Century. (12-16)

CAFFIN, C. H.: *How to Study Pictures.* Century. (12-16)

CHANDLER, A. C.: *Pan the Piper and Other Marvelous Tales;* with decorations and many illustrations from works of art and old manuscripts. Harper. Contains the material presented by the author to children at the Metropolitan Museum of Art, New York City. (10-12)

CONWAY, A. E., and CONWAY, SIR W. M.: *The Children's Book of Art;* ill. in color. Black. (12-16)

HURLL, E. M.: *How to Show Pictures to Children.* Houghton. A very useful simple book. (10-12)

HURLL, E. M.: *Riverside Art Series;* made up of booklets on Raphael, Rembrandt, etc. Houghton. (10-12)

OLIVER, M. I. G.: *First Steps in the Enjoyment of Pictures.* Holt. (12-16)

REINACH, SALOMON: *Apollo.* Scribner. An illustrated manual of the history of art throughout the ages. Useful to teachers, mothers, and librarians.

WHITCOMB, I. P.: *Young People's Story of Art.* Dodd. (12-16)

VI. SOME BOOKS ON MUSIC AND MUSICIANS

(For additional material see the lists under "Song Books" and "Biography.")

BACON, M. S.: *Operas Every Child Should Know.* Doubleday; Grosset. (10-12)

BROWER, HARRIETTE: *Story-Lives of Master Musicians.* Stokes. Good biographical material upon great musicians down to the time of McDowell and Debussy. (12-16)

CATHER, K. D.: *Pan and His Pipes.* Victor. Good stories for music appreciation and good suggestions for the correlation of music and literature. For teachers.

CHAPIN, A. A.: *Tales from Wagner.* Harper. The legends upon which are based Lohengrin, Tristan and Isolde, Tannhaüser, and the Meistersingers. (12-16)

ENGEL, CARL: *Alla Breve; from Bach to Debussy.* Schirmer. (12-16)

**Hall, Gertrude: *Wagnerian Romances.* Knopf. The best rendering of the text of Wagner in English. A valuable book for the teacher.

Henderson, W. J.: *The Orchestra and Orchestral Music.* Scribner. (12-16)

**La Prade, Ernest: *Alice in Orchestralia.* Doubleday. An authentic and unusual book about orchestras and orchestral music. (10-12)

**Peyser, Ethel, and Bauer, Marian: *How Music Grew.* Putnam. A most satisfactory history of music for young readers. Well illustrated. (10-16)

Stone, Kathryn: *Music Appreciation.* Scott. A book for the teacher.

Surette, T. W.: *Music and Life.* Houghton. (12-16)

Tapper, Thomas: *First Studies in Music Biography.* Presser. Gives considerable information concerning the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schuman, Chopin, and Wagner. (12-16)

Whitcomb, I. P.: *Young People's Story of Music.* Dodd. (12-16)

C. SUBJECT-MATTER BOOKS

I. HISTORY

(Historical stories are given at the end of each subdivision. For additional historical material, see "Geography and Travel," "Outdoor and Adventure Stories," and other lists of stories.)

GENERAL HISTORY

**COFFMAN, RAMON: *The Child's Story of the Human Race;* ill. Dodd. A detailed presentation of the life of the past. (10-12)

**HILLYER, V. M.: *A Child's History of the World.* Century. History written from a child's point of view. (10-12)

LAMPREY, LOUISE: *Days of the Discoverers.* Stokes. Stories of great discoverers from the vikings to Captain John Smith. (10-12)

*SYNGE, M. B.: *A Book of Discovery.* Putnam. An account of the early travelers to the East, the discovery of America, explorations in Africa, Australia, the Arctic and the Antarctic regions. (12-14)

VAN LOON, H. W.: *A Short History of Discovery;* ill. by the author. McKay. A delightful pictured history of the earliest navigators and the discovery of America. (10-14)

VAN LOON, H. W.: *The Story of Mankind;* ill. by the author. Stokes. A comprehensive study of the development of mankind, to which the illustrations contribute no small interest. (12-14)

ANCIENT HISTORY

**BONSER, E. M.: *How the Early Hebrews Lived and Learned.* Macmillan. (12-14)

GOSSE, A. B.: *Civilization of the Ancient Egyptians.* Stokes. (12-16)

**HODGDON, J. R.: *The Enchanted Past.* Ginn. Well selected matter concerning the Hindus, Egyptians, Chinese, Babylonians, Assyrians, and Chaldeans. (12-14)

**MILLS, DOROTHY: *The Book of the Ancient World.* Putnam. A simple, readable account of our common heritage from the dawn of civilization to the coming of the Greeks. (12-14)

VAN LOON, H. W.: *Ancient Man;* ill. by the author. Stokes. A description of the earliest development of civilization along the banks of the Nile, the shores of the Mediterranean, and in the fertile valley of Mesopotamia. (12-14)

WELLS, M. E.: *How the Present Came from the Past.* 2 vols. Macmillan. An historical review through myths, legends, and tales.
Vol. I—*Seeds in Primitive Life.* (12-14)
Vol. II—*Roots in Oriental Life.* (12-14)

EBERS, GEORGE: *An Egyptian Princess.* Macmillan. A romance of ancient Egypt. (12-16)

WATERLOO, STANLEY: *The Story of Ab.* Doubleday. A tale of primitive man. (12-14)

CHINA, JAPAN, AND THE FAR EAST

GRIFFIS, W. E.: *China's Story.* Houghton. Its myths, legends, art, and history. (12-14)

GRIFFIS, W. E.: *Japan.* Houghton. Its history, folklore, and art. (12-14)

ENGLAND AND THE BRITISH EMPIRE

**DARK, SIDNEY: *The Book of England.* Doran. Material which extends to the present. (12-14)

DARK, SIDNEY: *The Book of Scotland.* Doran. (12-14)

NEWBOLT, SIR H. J.: *The Book of the Blue Sea.* Longmans. Stories of the English naval service, including an account of Farragut's boyhood experiences. (12-14)

QUENNELL, MARJORIE, and QUENNELL, C. H. B.: *A History of Everyday Things in England.* Scribner. A book which reveals by text and illustration the dress, houses, vehicles, household implements, games, etc., of the English people during different periods of history. (12-14)

TAPPAN, E. M.: *England's Story.* Houghton. A history as far as 1901, for grammar and high schools. (12-16)

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*BENNETT, JOHN: *Master Skylark;* ill. by Henry Pitz. Century. Tells of a Stratford boy who ran away to join some strolling players in the time of Shakespeare. (12-14)

*Blackmore, R. D.: *Lorna Doone;* ill. by Rowland Wheelwright and William Sewell. Dodd. A tale of the robber Doones in Stuart times, 1673-87. (12-16)
Same. Jacobs; Crowell.

Dickens, Charles: *David Copperfield.* Scott; Scribner. Tells of an English boy of the author's own time and his experiences from boy to man. (12-16)
Same; ill. by Gertrude Hammond. Dodd.

Dickens, Charles: *Nicholas Nickleby.* Dutton. Deals with a boy's boarding school life in Dickens's day. (12-16)

Dickens, Charles: *The Old Curiosity Shop.* Dutton. (12-16)

Dix, B. M.: *A Little Captive Lad.* Macmillan. (12-14)

Dix, B. M.: *Merrylips.* Macmillan. This and the former are stories of England in the days of the Roundheads and Cavaliers. (12-14)

Doyle, Sir A. C.: *Micah Clarke.* Harper. A story of James II and Monmouth's Rebellion. (12-16)

*Doyle, Sir A. C.: *The White Company;* ill. by N. C. Wyeth. Cosmopolitan. A story of Edward II and the Battle of Crécy. (12-16)

Kingsley, Charles: *Hereward the Wake;* ill. by E. A. Cox. Dutton. A rousing tale of outlawry. (12-16)

Kingsley, Charles: *Westward Ho!* Crowell. A story laid in the reign of Queen Elizabeth. (12-16)
Same; ill. by C. E. Brock. Macmillan.
*Same; ill. by N. C. Wyeth. Scribner.

Lamprey, Louise: *In the Days of the Guild.* Stokes. Short stories of boys and girls and what they did in the days of the Guild. (12-14)

Lamprey, Louise: *Masters of the Guild.* Stokes. Similar to the first and of interest to the young person who cares for good things. (12-14)

Masefield, John: *Jim Davis.* Stokes; Grosset. Thrilling experiences of a young Devonshire lad with smugglers a hundred years ago. (12-14)

Masefield, John: *Martin Hyde.* Little. A story of the Rebellion of 1685. (12-16)

Pyle, Howard: *Men of Iron;* ill. by the author. Harper. Story of an English knight of the time of Henry IV. (12-16)

Quiller-Couch, Sir A. T.: *Historical Tales from Shakespeare.* Scribner. Gives children an interest both in Shakespeare and in history. (12-16)

SCOTT, SIR WALTER: *Ivanhoe;* ill. by Rowland Wheelwright. Dodd. Fascinating romance concerning Normans and Saxons during the time of Richard Coeur-de-Lion. (12-16)
Same. Scott.
*Same; ill. by E. Boyd Smith. Houghton.
Same; ill. by Milo Winter. Rand.
Same; ill. by Maurice Greiffenhagen. McKay.
*Same; ill. by F. E. Schoonover. Harper.

SCOTT, SIR WALTER: *Kenilworth;* ill. by H. J. Ford. McKay. A stirring tale of the days of Queen Elizabeth. (12-16)

STEVENSON, R. L.: *The Black Arrow;* ill. by N. C. Wyeth. Scribner. A story of the Wars of the Roses. (12-16)

TWAIN, MARK: *The Prince and the Pauper;* ill. by Franklin Booth. Harper. A prince and a peasant boy of England during the sixteenth century change places. (10-12)

YONGE, C. M.: *The Little Duke; or Richard the Fearless.* Macmillan. A story of the perils of young Richard the Fearless and of his captivity at the court of France. (12-14)

FRANCE

**DARK, SIDNEY: *The Book of France;* ill. Doran. Interesting treatment which brings the story down to the present. (12-14)

MACGREGOR, MARY: *The Story of France Told to Boys and Girls.* Stokes. A history of France from early times to the Third Republic. (12-16)

MARSHALL, H. E.: *A History of France.* Doran. Interesting to older children. (12-16).

TAPPAN, E. M.: *Hero Stories of France.* Houghton. A narrative history of France emphasizing the great leaders from 58 B. C. to 1920 A. D. (12-16)

ADAMS, KATHERINE: *Red Caps and Lilies.* Macmillan. A story of the French Revolution, which abounds in adventure and mystery. (12-14)

CANFIELD, MRS. FLAVIA: *The Refugee Family.* Harcourt. A story of the World War in which a selfish child develops into a strong, uncomplaining woman. (12-14)

DICKENS, CHARLES: *A Tale of Two Cities.* Scott. A novel of the French Revolution, which contains the noble character Sydney Carton. (12-16)
Same; ill. by N. C. Wyeth. Macmillan.

*Dumas, Alexandre: *The Three Musketeers;* ill. by Rowland Wheelwright. Dodd. A great story of the time of Richelieu. (12-16)

Hugo, Victor: *Les Miserables.* Dutton. Wonderful pictures of the Battle of Waterloo and events and characters of that time. (14-)

**Martineau, des Chesnez, Baroness E.: *Lady Green Satin and Her Maid Rosette;* ill. by Winifred Bromhall. Macmillan. A story of a French orphan of other days, which gives children an interest in and a love for France and her children. (12-14)

Martineau, Harriet: *The Peasant and the Prince.* Houghton; Dutton. A story of Louis XVII and the French Revolution. (12-14)

Scott, Sir Walter: *Quentin Durward.* Scott. A story of a young Scotchman who had picturesque experiences with the restless Louis XI and with Charles the Bold of Burgundy. (12-16)
Same; ill. by C. B. Chambers. Scribner.
Same. Dryburgh ed.; Black.

Stein, Evaleen: *The Little Count of Normandy.* Page. Tells of a ten-year-old Count who was kidnaped by robbers during the time of Charles VI of France. (10-12)

*Stein, Evaleen: *A Little Shepherd of Provence.* Page. Relates how a lame shepherd boy of the fourteenth century became rose-gardener of the court. (10-12)

GERMANY

Aston, Florence: *Stories from German History.* Crowell. A history from ancient times to 1648, with chapters on the life and the customs of the people. (12-14)

Dutton, M. B.: *Little Stories of Germany.* Am. Book Co. Gives in short story form the history of Germany from its earliest days to the reign of Kaiser Wilhelm. (12-14)

Marshall, H. E.: *A History of Germany.* Doran. The history is given by the grouping of events around central characters; a continuous narrative from legendary times to the reign of William II. (12-14)

Yonge, C. M.: *The Dove in the Eagle's Nest.* Macmillan. A tale of Germany in the days of her robber-barons. (12-14)

GREECE AND ROME

CHURCH, A. J.: *Roman Life in the Days of Cicero.* Macmillan. Gives an excellent idea of life in Rome during the first century. (12-14)

*HALL, JENNIE: *Buried Cities;* ill. by drawings and photographs. Macmillan. Gives in an entertaining manner much information concerning the past of Pompeii, Olympia, Mycenae. (12-14)

MACGREGOR, MARY: *Mythical and Legendary Stories of Gods and Heroes.* Jack. Accounts of battles and sieges, and of the men who made Greece famous. (12-14)

MACGREGOR, MARY: *The Story of Greece Told to Boys and Girls;* ill. by Walter Crane. Stokes. (12-14)

MACGREGOR, MARY: *The Story of Rome;* ill. by Paul Woodroffe and others. Stokes. The account extends from the earliest times to the death of Augustus. (12-14)

PLUTARCH: *Lives;* retold by W. H. Weston; ill. by W. Raney. Stokes. A readable form of an old classic. (12-14)

TAPPAN, E. M.: *The Story of the Greek People;* ill. with pictures from Greek vase-painting, coins, and elsewhere. Houghton. An elementary history of Greece, which not only describes the chief historical events, but also the customs of the people and their manner of living and thinking. (12-14)

TAPPAN, E. M.: *The Story of the Roman People.* Houghton. Carries the story of Rome from Aeneas to the fall of the Western Empire. (12-14)

SNEDEKER, MRS. C. D. P.: *The Perilous Seat.* Doubleday. A story of Delphi. (12-16)

**SNEDEKER, MRS. C. D. P.: *The Spartan.* Doubleday. A vivid story of Aristodemos, who was the only one of the three hundred who returned from Thermopylae. (12-14)

**SNEDEKER, MRS. C. D. P.: *Theras and His Town.* Doubleday. A boy's life in ancient Athens. (12-14)

WALLACE, LEWIS: *Ben-Hur.* Harper. A stirring novel of the days of Nero and early Christianity in Rome. (12-16)

MEXICO

**Banks, H. W.: *The Boy's Prescott;* ill. in color by T. H. Robinson. Stokes. A retelling of W. H. Prescott's *History of the Conquest of Mexico.* (12-14)

Banks, H. W.: *The Story of Mexico.* Stokes. (12-14)

Hasbrouck, L. S.: *Mexico from Cortez to Carranza.* Appleton. (12-14)

THE MIDDLE AGES

Blyth, E. B.: *Jerusalem and the Crusades;* ill. by L. D. Luard. Dodge. Clear and instructive. (12-14)

**Davis, W. S.: *Life on a Mediaeval Barony.* Harper. A book which does much to make the Middle Ages live again in its pageantry and its squalor; its superstition and its triumph of Christian art and love. (12-16)

Froissart, Sir John: *The Boy's Froissart;* ed. by Sidney Lanier. Scribner. Stirring accounts of chivalric deeds. (12-14)

Macgregor, Mary: *Stories of the Vikings;* ill. by Munro S. Orr. Dutton. Typical tales of the wild sea-rovers of Norway, Sweden, and Denmark. (12-14)

Tappan, E. M.: *When Knights Were Bold.* Houghton. This book gives a good idea of life in the Middle Ages; it has excellent descriptions of the customs of knights. (12-14)

**Daniel, Hawthorne: *The Gauntlet of Dunmore;* ill. by Henry Pitz. Macmillan. A story of a lifelong rivalry in the days of knighthood. (12-14)

Doyle, Sir A. C.: *The White Company;* ill. by N. C. Wyeth. Cosmopolitan. A story of English bowmen in France and Castile in the fourteenth century. (12-16)

Jewett, Sophie: *God's Troubadour.* Crowell. A beautiful story of St. Francis of Assisi told with charm and distinction. (12-14)

Pyle, Howard: *Otto of the Silver Hand;* ill. by the author. Scribner. A tale of the robber barons in Germany. (12-14)

Reade, Charles: *The Cloister and the Hearth.* Scott; Crowell; Dutton. A romance which gives strong pictures of medieval life. (14-16) Same; ill. by Evelyn Paul. Harrap.

SCOTT, SIR WALTER: *The Talisman.* Macmillan. A story of Richard Coeur-de-Lion in Palestine. (12-16)
*Same; ill. by S. H. Vedder. McKay.

THE NETHERLANDS

BANKS, H. W.: *The Boys' Motley;* ill. by A. D. McCormick. Stokes. A simple adaptation of Motley's *History of the Rise of the Dutch Republic,* covering the period of William of Orange. (12-14)

GRIFFIS, W. E.: *Young People's History of Holland.* Houghton. This touches upon events from prehistoric times to the marriage of Queen Wilhelmina. (12-14)

DUMAS, ALEXANDRE: *The Black Tulip.* Little. How a prisoner won the prize for the Black Tulip in Holland in the seventeenth century. (12-16)

SEAMAN, A. H.: *Jacqueline of the Carrier Pigeons.* Macmillan. The Siege of Leyden told in story form. (12-14)

NORTH AMERICAN INDIANS

**CANNON, C. J.: *A Pueblo Boy.* Houghton. A story of Indian child-life of the present time. (12-14)

CATLIN, GEORGE: *The Boy's Catlin;* ill. by the author. Scribner. An excellent book for information about Indian habits and customs. (12-14)

DRAKE, F. S.: *Indian History for Young Folks;* ill. Harper. The history of the Indians down to the Sioux war of 1880-81 and an account of the Indians of the present time. (12-14)

EASTMAN, C. A.: *From the Deep Woods to Civilization.* Little. The story of the author's life for older boys and girls. (12-16)

EASTMAN, C. A.: *Indian Boyhood.* Little. A Sioux Indian's account of his own training, playmates, games, adventures, feasts, and other amusements. (12-14)

*GARLAND, HAMLIN: *The Book of the American Indian;* ill. by Frederic Remington. Harper. It contains much information about Indian life and history. (12-16)

*GRINNELL, G. B.: *The Story of the Indian.* Appleton. It gives an excellent idea of the life and customs of the Indian today. (12-14)

HASBROUCK, L. S., comp.: *The Boys' Parkman.* Little. A compilation of the most thrilling and picturesque passages from Parkman's works. (12-14)

MCLAUGHLIN, JAMES: *My Friend the Indian;* ill. with pictures of Indian chiefs. Houghton. Ample material concerning reservations, treaty-making, etc., by a United States Indian inspector. (12-14)

PARKMAN, FRANCIS: *The Conspiracy of Pontiac.* Little. Tells of the work of the Confederation of Indian tribes formed by Pontiac, 1663-1796. (12-16)

*PARKMAN, FRANCIS: *The Oregon Trail;* ill. by Frederic Remington. Little. Describes the author's travels in 1846 with a company of Sioux Indians; they hunted buffalo in the Black Hills, and returned through the Rocky Mountains. (12-14)
Same. Scott.

ROLT-WHEELER, F. W.: *A Boy with the U. S. Indians.* Lothrop. A typical American boy gives much information about Indians. (12-14)

SABIN, EDWIN L.: *The Boy's Book of Indian Warriors.* Jacobs. Life stories of many famous chiefs. (12-14)

SWEETSER, K. D.: *Book of Indian Braves;* ill. by G. A. Williams. Harper. Stories of seven great chiefs. (12-14)

ALTSHELER, J. A.: *The Hunters of the Hills.* Appleton. A picture of Indian life and warfare during the French and Indian War. (12-14)

ALTSHELER, J. A.: *The Young Trailers.* Appleton. A boy's experiences in hunting, fishing, and capture by the Indians in the early days of Kentucky. (12-14)

*ALTSHELER, J. A.: *The Forest Runners.* Appleton. A lively story of the winning of Kentucky. (12-14)

AUSTIN, MRS. M. H.: *The Basket Woman.* Houghton. Tales about Ute customs and beliefs. The most popular story is that of Mahala Joe. (12-14)

AUSTIN, MRS. M. H.: *The Trail Book;* ill. by Milo Winter. Houghton. Tales of early American Indians as told by stuffed animals which come to life. (12-14)

*BAKER, OLAF: *Shasta of the Wolves.* Dodd. Describes the boyhood of an Indian who was adopted by a she-wolf. (12-14)

BAKER, OLAF: *Dusty Star.* Dodd. An Indian story of adventure in which are embodied many beliefs and practices of the Indians. (12-14)

BROOKS, E. S.: *The Master of the Stronghearts.* Dutton. A stirring account of Custer's last rally against Sitting Bull in 1876. (12-14)

CATHERWOOD, MRS. M. H.: *Lazarre.* Bobbs. (12-14)

CATHERWOOD, MRS. M. H.: *Lazarre.* Bobbs. (12-14)
the French exploration under La Salle from Montreal to the Mississippi. (12-14)

*COOPER, J. F.: *The Last of the Mohicans;* ill. by N. C. Wyeth. Scribner. An Indian story, which depicts the life of savages and frontiersmen in New York at the time of the French and Indian War. (12-16)
Same; ill. by E. Boyd Smith. Holt.

Other good Indian stories by the same author are: *The Deerslayer, The Pathfinder, The Pioneer, The Prairie.* Putnam. (12-16)

*DIX, B. M.: *Blithe McBride.* Macmillan. Adventures of an English girl who comes to America in 1657 as a bond-servant and has thrilling experiences with the Indians. (12-14)

**DIXON, MAYNARD: *Injun Babies;* ill. by the author. Putnam. Realistic stories with distinctive appeal. (8-10)

GREGOR, E. R.: *Spotted Deer.* Appleton. A tale of the capture of a young Delaware chief by the Shawnees and his rescue by a friend. (12-14)

JACKSON, H. H.: *Ramona.* Little. A novel of southern California in the days of Indians and missions. (12-16)

MOON, G. P., and MOON, CARL: *Lost Indian Magic.* Stokes. A good story of the Indians before the coming of the white man. (12-14)

MUNRO, KIRK: *At War with Pontiac.* Scribner. A story of the Siege of Detroit by Pontiac in 1763. (12-14)

ROBERTS, THEODORE: *Red Feathers.* Page. A tale concerning two Indian magicians and a boy who lived in Newfoundland in the Stone Age. (12-14)

*SCHULTZ, JAMES: *Apauk, Caller of the Buffalo;* ill. Houghton. A picture of the everyday life of a Blackfoot Indian boy. (12-14)

SCHULTZ, JAMES: *Bird Woman.* Houghton. (12-14)

SCHULTZ, JAMES: *In the Great Apache Forest.* Houghton. (12-14)

SCHULTZ, JAMES: *On the Warpath.* Houghton. (12-14)

SCHULTZ, JAMES: *Sinopah, the Indian Boy.* Houghton. (10-14)

SCHULTZ, JAMES: *William Jackson, Indian Scout.* Houghton. (12-14)

SCHULTZ, JAMES: *With the Indians in the Rockies.* Houghton. (12-14)

SETON, E. T.: *Rolf in the Woods;* ill. by the author. Doubleday. Adventures of a fifteen-year-old boy who spent several years with an Indian in the "North Woods." Contains much wood lore. (12-14)

WHITE, S. E.: *The Magic Forest.* Macmillan. The story of Jimmy Ferris, who takes a long trip with a tribe of Ojibway Indians. (12-14)

SCOTLAND

**DARK, SIDNEY: *The Book of Scotland.* Doran. (12-14)

MARSHALL, H. E.: *Scotland's Story.* Stokes. A book of considerable charm and value. (12-14)

MITTON, G. E.: *Scotland.* Macmillan. An entertaining, picturesque history. (12-14)

SCOTT, SIR WALTER: *Tales of a Grandfather.* Ginn. History of Scotland from the earliest period to the close of the reign of James the Fifth. (12-14)

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*PORTER, JANE: *The Scottish Chiefs;* ed. by K. D. Wiggin and N. A. Smith; ill. by N. C. Wyeth. Scribner. A story of Bruce and Wallace and the Scottish struggle for independence in the twelfth and thirteenth centuries. (12-14)
Same. Crowell.

SCOTT, SIR WALTER: *Rob Roy.* Dryburgh ed.; Black. A romantic tale which involves a young Englishman in the troubles of 1715 and takes him on an adventurous excursion into Rob Roy's territory. (12-14)

THE UNITED STATES

(A) GENERAL HISTORY

ABBOT, W. J.: *The Story of Our Navy for Young Americans;* ill. with reproductions of Moran's paintings. Dodd. A vivid narrative of the development of the United States' navy. (12-14)

**KRAPP, G. P.: *America, the Great Adventure;* ill. by Philip von Saltza. Knopf. A history of America from its discovery to the present time. (14-16)

LAMPREY, LOUISE: *Days of the Pioneers;* ill. by Florence Choate and Elizabeth Curtis. Stokes. Vivid stories about boy and girl characters in the period from the early eighteen hundreds to the time of the election of Lincoln. (14-16)

SMITH, E. B.: *The Story of Our Country;* ill. by the author. Putnam. A picture book with only text enough to explain the pictures, which cover events from the days of the vikings to 1920. (8-10)

STEVENS, W. O.: *The Story of Our Navy;* ill. Harper. Covers the period from the American Revolution to the taking of Vera Cruz by the United States' fleet, 1914. (12-14)

(B) PILGRIMS AND PURITANS

MATHEWS, B. J.: *Argonauts of Faith.* Doran. A dramatic and romantic treatment of historic facts. (12-14)

PUMPHREY, M. B.: *Stories of the Pilgrims;* ill. by Lucy Fitch Perkins. Rand. Experiences of Pilgrim children in Holland and Plymouth. (8-10)

TUNNICLIFF, H. G.: *The Story of the Pilgrim Fathers.* Revell. Retold for young people. (10-12)

USHER, R. G.: *The Story of the Pilgrims for Children.* Macmillan. A narrative which emphasizes the leading historical characters. (12-14)

AUSTIN, MRS. JANE GOODWIN: *Betty Alden, the First-born Daughter of the Pilgrims.* Houghton. (12-14)

AUSTIN, MRS. JANE GOODWIN: *Standish of Standish.* Houghton. A vivid story of the Plymouth colony. (12-16)

DIX, B. M.: *Soldier Rigdale.* Macmillan. The story of a boy who came over in the *Mayflower* and served Miles Standish. (12-14)

HAWTHORNE, NATHANIEL: *The House of the Seven Gables.* Scott. A story of Puritan life and characters as represented by the Pyncheon family in New England. (12-16)

HAWTHORNE, NATHANIEL: *The Marble Faun.* Houghton. A highly romantic story of New England and Italy combined. (12-16)

HAWTHORNE, NATHANIEL: *Twice-Told Tales.* Houghton. Short stories which record some traditions from pre-Revolutionary times. (12-16)

*MEIGS, CORNELIA: *Master Simon's Garden.* Macmillan. The story of a New England garden in which many things happen. (12-14)

WILKINS, M. E. (MRS. FREEMAN): *Young Lucretia and Other Stories.* Harper. Stories of old-fashioned New England children. (12-14)

(C) EARLY DAYS OF THE COLONIES

*EARLE, A. M.: *Child Life in Colonial Days.* Macmillan. Much interesting detail. (12-14)

EARLE, A. M.: *Home Life in Colonial Days.* Macmillan. (12-14)

*PERKINS, L. F.: *The American Twins of the Revolution.* Houghton. Considerable information in readable form. (10-12)

TAPPAN, E. M.: *Letters from Colonial Children.* Houghton. These letters give an admirable insight from a child's point of view into the life and conditions of colonial times. (12-14)

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*BENNETT, JOHN: *Barnaby Lee.* Century. The story of a boy's adventures with pirates in New Amsterdam in the days of Peter Stuyvesant. (12-14)

COOPER, J. F.: *Leatherstocking Tales.* Mohawk edition; Putnam. Five novels which get their unity and much of their interest from a singular character who passes under different names in the various novels. The titles of the novels are *The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneers, The Prairie.* (12-16)

COOPER, J. F.: *The Spy;* ill. by G. Gordon Smith. The story of a spy who served Washington at a terrific risk. (12-16)

IRVING, WASHINGTON: *Knickerbocker's History of New York.* Putnam. A droll mixture of fact and fiction. (12-16)

JOHNSTON, MARY: *To Have and To Hold.* Houghton. A lively romance of Virginia in 1621. (12-16)

PYLE, HOWARD: *Jack Ballister's Fortunes.* Century. The story of a boy who was kidnaped and sent to a Virginia plantation in 1719. (12-14)

SMITH, E. B.: *The Story of Pocahontas and Captain John Smith;* ill. by the author. Houghton. A history picture-book done so well that it is interesting both to younger and to older children. (8-10)

WHITE, E. O.: *Joan Morse.* Houghton. (10-12)

WHITE, E. O.: *A Little Girl of Long Ago.* Houghton. A story laid in the colonial days of Boston. (10-12)

(D) THE REVOLUTION

(For additional material, see "United States, (A) General History.")

LODGE, H. C.: *The Story of the Revolution;* ill. by Howard Pyle and others. Scribner. Begins with the assembling of the first Continental Congress and ends with the results of the Revolution. (12-14)

CHURCHILL, WINSTON: *Richard Carvel.* Macmillan. This story makes the character of Washington very human; popular. (12-16)

KNIPE, E. B., and KNIPE, A. A.: *The Lucky Sixpence.* Century. An English girl's adventures in America at the time of the Revolution. (12-14)

KNIPE, E. B., and KNIPE, A. A.: *Polly Trotter, Patriot.* Macmillan. (12-14)

KNIPE, E. B., and KNIPE, A. A.: *Powder, Patches and Patty.* Century. A story built around the Benedict Arnold plot. (12-14)

MITCHELL, S. W.: *Hugh Wynne, Free Quaker.* Century. A story of the Revolutionary period in Philadelphia. (14-16)

MITCHELL, S. W.: *A Cadet of the Black Star Line.* Scribner. (12-16)

(E) THE CIVIL WAR

For historical background see lists under "Biography" and "United States, (A) General History."

ANDREWS, M. R. S.: *The Perfect Tribute.* Scribner. A vivid narrative gathered about Lincoln's composition and delivery of the "Gettysburg Address." (14-16)

CHURCHILL, WINSTON: *The Crisis.* Grosset. A good story of the Civil War. (12-16)

*CRANE, STEPHEN: *The Red Badge of Courage.* Appleton. The realistic experience of a soldier at the Battle of Chancellorsville. (14-16)

FOX, J. W. JR.: *The Little Shepherd of Kingdom Come.* Scribner. A popular story of the Southern Cumberlands. (12-16)

KNIPE, E. B., and KNIPE, A. A.: *Girls of '64.* Macmillan. (12-14)

PAGE, T. N.: *Among the Camps.* Scribner. Young people's stories of the Civil War, which include "A Captured Santa Claus." (12-14)

PAGE, T. N.: *Two Little Confederates.* Scribner. The story of two adventurous boys on a Virginia plantation during the Civil War. (12-14)

*SINGMASTER, ELSIE: *A Boy at Gettysburg.* Houghton. A well-written story with the necessary element of adventure. (12-14)

SINGMASTER, ELSIE: *Emmeline.* Houghton. Experiences of a young girl in the Battle of Gettysburg. (12-14)

STEINER, E. A.: *Uncle Joe's Lincoln.* Revell. An interesting view of Lincoln. (12-16)

(F) MISCELLANEOUS

*ALTSHELER, J. A.: *The Horsemen of the Plains.* Macmillan. The story of a boy's adventures with fur traders in the '60's. (12-14)

BROOKS, NOAH: *The Boy Emigrants.* Scribner. A story laid in the gold days of '49. (12-14)

BULWER-LYTTON, EDWARD: *The Last Days of Pompeii.* Crowell. A vivid depiction of life in Pompeii at the height of its glory, of the eruption of Vesuvius, and of the tragic fate of the city. (14-16)

CHATTERTON, E. K.: *Ships and Ways of Other Days.* Lippincott. A popular account of the shipcraft of earlier days. Illustrated with old prints, maps, and plans of a few vessels. (12-16)

**COLUM, PADRAIC: *The Voyagers;* ill. by Wilfred Jones. Macmillan. Legends and history of Atlantic discovery. (12-14)

CUSTER, MRS. E. B.: *Tenting on the Plains.* Harper. The adventures of General Custer in Kansas and Texas in the two years immediately following the Civil War. (12-14)

EGGLESTON, EDWARD: *The Hoosier School Boy.* Scribner. A story of school life in Indiana and Ohio about 1840; it gives a vivid picture of the difficulties which beset a boy seeking an education. (12-16)

**GARDINER, A. C., and OSBORNE, N. C.: *Father's Gone A-Whaling.* Doubleday. A real picture of Nantucket Island one hundred years ago. (12-14)

GRINNELL, G. B.: *Jack, the Young Ranchman.* Stokes. A story of the experiences of an Eastern boy who goes to live on his uncle's ranch for six months. (12-14)

HAVARD, ALICE: *Fighting Westward.* Scribner. A story which follows the westward trail of the covered wagon. (12-16)

*HOLLAND, R. S.: *Historic Ships.* Macrae. Stories of the battles, voyages, and exploits of the most famous ships from the earliest times to the present. (12-16)

INMAN, HENRY: *The Ranche on the Oxhide.* Macmillan. A story of frontier life in Kansas with Buffalo Bill and General Custer as characters. (12-16)

JACKSON, H. H.: *Nelly's Silver Mine.* Little. The story of a New England brother and sister who go to live among the mountains of Colorado. (12-14)

KAUFFMAN, R. W.: *The Ranger of the Susquehannock.* Penn. The background is the Pennsylvania colony of the eighteenth century. (12-16)

KNAPP, G. L.: *The Quest of the Golden Cities.* Dodd. A story dealing with Coronado's expeditions in the West. (12-14)

KNIPE, E. B., and KNIPE, A. A.: *Diantha's Quest.* Macmillan. A story of the rush for gold in '49. (12-16)

**LATIMER, L. P.: *Your Washington and Mine.* Scribner. Live comment on the nation's capital. (14-16)

**MCNEIL, EVERETT: *Daniel du Luth;* ill. Dutton. An account of pioneer adventure on the Great Lakes. (12-16)

**MEIGS, CORNELIA: *New Moon.* Macmillan. Tells of pioneer days in the Far West. (12-14)

**MITCHELL, L. S.: *Horses Now and Long Ago.* Harcourt. A presentation of the migration of horses and their distribution over the earth's surface. (8-12)

*MORROW, MRS. H. W.: *On to Oregon.* Morrow. (12-16)

**MORROW, MRS. H. W.: *We Must March.* Stokes. A novel on the winning of Oregon. (12-16)

NEIHARDT, J. G.: *The Splendid Wayfaring.* Macmillan. A story about the discoverers of the great central route from the Missouri River to the Pacific Ocean. (12-16)

NUSBAUM, DERIC: *Deric in Mesa Verde;* ill. with photographs. Putnam. A twelve-year-old boy's story of his life in Mesa Verde. (12-14)

*PYLE, HOWARD: *The American Spirit;* comp. by Merle Johnson. Harper. A collection of 150 of Mr. Pyle's pictures, many in color, with descriptive text covering American history from the days of the early explorers to the end of the Civil War. (14-16)

PYLE, KATHERINE: *Nancy Rutledge;* ill. by the author. Little. The story of some children who attended a Quaker school. (12-14)

RIESENBERG, FELIX: *Under Sail.* Harcourt. A romantic story of life at sea today. (12-14)

**SKINNER, C. L.: *Becky Landers, Frontier Warrior.* Macmillan. (12-16)

SKINNER, C. L.: *Silent Scot, Frontier Scout.* Macmillan. Adventure well told and accurate. (12-16)

**SKINNER, C. L.: *The White Leader.* Macmillan. (12-16)

THOMPSON, A. R.: *Gold-Seeking on the Dalton Trail.* Little. A capital story of the Klondike. (14-16)

TUCKER, G. F.: *The Boy Whaleman.* Little. A story dealing with the whaling epoch in American history. (14-16)

VERRILL, A. H.: *The Real Story of the Whaler.* Appleton. History of the whaling days. (12-16)

WHITE, S. E.: *Gold;* ill. by Thomas Fogarty. Doubleday. A story of the struggles and hardships of the "Forty-Niners." (14-16)

*WISTER, OWEN: *The Virginian.* Macmillan. A study of a western cowboy of a fine type. (14-)

II. BIOGRAPHY

1. COLLECTIVE BIOGRAPHIES

BARSTOW, C. L.: *Famous Sculpture;* ill. Century. A simple chronological treatment of master sculptors, beginning with Egypt and ending with present-day America. (14-16)

BEARD, A. E. S.: *Our Foreign-born Citizens.* Crowell. Thirty-four brief life stories of American citizens of foreign birth who have done things worth while. (12-16)

BOLTON, SARAH: *Girls Who Became Famous.* Crowell. Sketches of such women as Rosa Bonheur, George Eliot, Maria Mitchell, Harriet Beecher Stowe, Lucretia Mott, Helen Hunt Jackson, Mary Livermore, Margaret Fuller, Louisa M. Alcott, Madame de Stael, Elizabeth Barrett Browning, Elizabeth Fry, Florence Nightingale, Jean Ingelow. (14-16)

BOLTON, SARAH: *Poor Boys Who Became Famous.* Crowell. (14-16)

BRUCE, P. A.: *Brave Deeds of Confederate Soldiers.* Jacobs. An unpartisan presentation of brave deeds. (14-16)

CATHER, K. D.: *Boyhood Stories of Famous Men.* Century. Short, illustrated stories of Mozart, Mendelssohn, Stradivarius, Giotto, Andrea del Sarto, Chopin, Guido Reni, Thorwaldsen, Claude Lorraine, and others. (14-16)

CATHER, K. D.: *Girlhood Stories of Famous Women.* Century. (14-16)

FARIS, J. T.: *Men Who Made Good.* Revell. Matter concerning many modern artists, authors, editors, inventors, philanthropists, religious workers, scientists, statesmen. (12-16)

**FARIS, J. T.: *Winning Their Way.* Stokes. Sketches of forty-eight inventors, scientists, explorers, industrial leaders, statesmen, and authors. (12-16)

FRANK, M. M.: *Great Authors in Their Youth;* ill. Holt. Accounts of the youth of Scott, Stevenson, Thackeray, Dickens, Tennyson, Browning, Mrs. Browning, Charlotte Brontë, Jane Austen, and Ruskin. (12-16)

FRASER, C. L.: *Heroes of the Sea;* ill. by photographs. Crowell. For boys who enjoy adventures on the sea. (12-16)

**Fraser, C. L.: *Pirates;* ill. by the author. McBride. This depicts the famous pirates of history tricked out in resplendent fashion. (14-16)

Frothingham, J. P.: *Sea Fighters from Drake to Farragut.* Scribner. (14-16)

Garland, Hamlin: *Boy Life on the Prairie.* Macmillan. A realistic account of a pioneer boyhood. (12-16)

Gilbert, Ariadne: *More Than Conquerors.* Century. Sketches of Beethoven, Lamb, Scott, Irving, Emerson, Agassiz, Thackeray, Pasteur, Brooks, Lincoln, and others. (12-16)

Hoffman, A. S.: *Heroes and Heroines of English History;* ill. by Gordon Browne. Dutton. Stories of such characters as Boadicea, Alfred the Great, Richard Coeur-de-Lion, William Wallace, Robert Bruce, Joan of Arc. (12-14)

Howard, O. O.: *Famous Indian Chiefs I Have Known.* Century. (12-14)

*Husband, Joseph: *Americans by Adoption;* ill. by photographs. Atlantic. Brief biographies of Stephen Girard, John Ericsson, Louis Agassiz, Carl Schurz, Theodore Thomas, Andrew Carnegie, James J. Hill, Augustus Saint-Gaudens, Jacob Riis—all born in foreign lands. (12-16)

Hyde, Marietta: *Modern Biography.* Harcourt. An anthology composed of bits from some of the best biographies of Mark Twain, Emily Dickinson, Edison, Queen Victoria, and others. (12-16)

Johnston, C. H. L.: *Famous Cavalry Leaders.* Page. (14-16)

Johnston, C. H. L.: *Famous Indian Chiefs.* Page. (14-16)

Johnston, C. H. L.: *Famous Scouts.* Page. (14-16)

Lanier, H. W.: *The Book of Bravery.* Scribner. (12-16)

Lanier, H. W.: *The Book of Bravery;* second series. Scribner. Stories of fishermen, hunters, and explorers. (12-16)

Lodge, H. C., and Roosevelt, Theodore: *Hero Tales from American History.* Century. (14-16)

McMurry, C. A.: *Pioneers of the Mississippi Valley.* Macmillan. Matter on Boone, La Salle, Hennepin, and others connected with the region. (12-14)

McMurry, C. A.: *Pioneers of the Rocky Mountains and the West.* Macmillan. Includes stories of Lewis and Clarke, Fremont, Powell, Parkman, and Drake. (12-14)

Marshall, H. E.: *English Literature for Boys and Girls;* ill. by J. R. Skelton. Stokes. (12-16)

PARKMAN, M. R.: *Conquests of Invention.* Century. Readable stories of epoch-making inventions like the reaper, the spinning-jenny, the sewing-machine, the steam locomotive, the automobile. (12-16)

PARKMAN, M. R.: *Fighters for Peace.* Century. (12-16)

PARKMAN, M. R.: *Heroes of Today;* ill. by photographs. Century. Accounts of John Muir, John Burroughs, Wilfred Grenfell, Captain Scott, Jacob Riis, E. L. Trudeau, G. W. Goethals, Bishop Rowe, S. P. Langley, Rupert Brooke, Herbert Hoover. (12-16)

PARKMAN, M. R.: *Heroines of Service.* Century. Stories of Mary Lyon, Alice Freeman Palmer, Clara Barton, Frances Willard, Julia Ward Howe, Anna Howard Shaw, Mary Antin, Mary Slessor of Calabar, Madame Curie, Jane Addams. (12-16)

SCOVILLE, SAMUEL: *Brave Deeds of Union Soldiers.* Jacobs. (12-16)

STEEDMAN, AMY: *Knights of Art;* ill. Jacobs. Stories of such great Italian painters of the Renaissance as Giotto, Fra Angelico, Fra Filippo Lippi, Botticelli, Pietro Perugino, Leonardo da Vinci, Raphael, Michelangelo, Andrea del Sarto, and Titian. (12-16)

SWEETSER, K. D.: *Ten American Girls from History.* Harper. (12-16)

SWEETSER, K. D.: *Ten Girls from History.* Harper. (12-16)

TAPPAN, E. M.: *Heroes of Progress.* Houghton. Stories about such successful Americans as Mark Hopkins, Charles Goodyear, Cyrus W. Field, Jean Louis Agassiz, John Wanamaker, Theodore Thomas, Augustus Saint-Gaudens, Thomas Edison, Edwin Abbey, Robert Peary, and Colonel Goethals. (12-16)

TASSIN, ALGERNON, and MAURICE, ARTHUR: *A Child's Story of American Literature.* Macmillan. (12-16)

WADE, M. H.: *Pilgrims of Today.* Little. Inspiring stories of John Muir, Jacob Riis, Mary Antin, Edward Steiner, Carl Schurz, Nathan Strauss, and Joseph Pulitzer. (12-16)

WADE, M. H.: *Trail Blazers.* Little. A story of the Lewis and Clarke expedition. (14-16)

*WADE, MARY H.: *The Wonder-Workers.* Little. Sympathetic studies of Luther Burbank, Helen Keller, William George, Thomas Edison, Jane Addams, Wilfred T. Grenfell, and Judge Ben Lindsey. (12-16)

WHITCOMB, I. P.: *Young People's Story of American Literature.* Dodd. (12-16)

WHITE, J. S.; ed.: *Boys' and Girls' Plutarch.* Putnam. Parts of *Plutarch's Lives* edited for boys and girls. (12-16)

WILDMAN, EDWIN: *Famous Leaders of Industry.* Page. Life stories of twenty-five industrial leaders, including Henry Ford, George Eastman, Isaac Singer, George Westinghouse, and Frank Woolworth. (12-16)

Additional biographical material may be found in the following series:

Children's Heroes Series. Dutton. (10-14)
True Stories of Great Americans. Macmillan. (10-16)
Life Stories for Young People. McClurg. (10-14)
Young Heroes of Our Navy. Appleton. (10-14)
Pioneer Scout Series. Doubleday. (10-14)

2. INDIVIDUAL BIOGRAPHIES

(This list is arranged alphabetically by the names of the persons whose biographies are included.)

ADDAMS

ADDAMS, JANE: *Twenty Years at Hull House.* Macmillan. Review of the childhood and the adult activities of the Head of Chicago's great neighborhood house. (14-16)

ALCOTT

CHENEY, MRS. E. D.: *Louisa May Alcott; Her Life, Letters, and Journals.* Little. Gives an intimate insight into the family life of the Alcotts by one who knew them. (14-16)

MOSES, BELLE: *Louisa May Alcott, Dreamer and Worker.* Appleton. Interesting matter from journals and letters. (14-16)

ANTIN

ANTIN, MARY: *The Promised Land.* Houghton. A true story of a Russian Jewess who came to this country when she was a child. (14-16)

APPLESEED

ATKINSON, MRS. E. S.: *Johnny Appleseed;* ill. by F. T. Merrill. Harper. Story of the pioneer who went about among the settlements of the Middle West planting apple seeds. (12-14)

BARTON

EPLER, P. H.: *Life of Clara Barton.* Macmillan. A comprehensive story of Miss Barton's life, including much from her private papers and diaries. (14-16)

BOK

BOK, EDWARD: *A Dutch Boy Fifty Years After.* Scribner. A successful adaptation from *The Americanization of Edward Bok;* the story of a boy who believed that an obstacle is not something to be afraid of but is a difficulty to be overcome. (12-16)

BOONE

BRUCE, H. A. B.: *Daniel Boone and the Wilderness Road.* Macmillan. A picturesquely and dramatically told story. (12-16)

FORBES-LINDSAY. C. H. A.: *Daniel Boone, Backwoodsman.* Lippincott. (12-16)

GULLIVER, LUCILE: *Daniel Boone.* Macmillan. (12-16)

HENDERSON, D. M.: *Boone of the Wilderness.* Dutton. (12-16)

*WHITE, S. E.: *Daniel Boone, Wilderness Scout.* Doubleday. (12-16)

CLEVELAND

DAVIS, R. V.: *The Boys' Life of Grover Cleveland.* Harper. (12-16)

COLUMBUS

IRVING, WASHINGTON: *The Life and Voyages of Columbus.* Putnam. The original biography in abridged form. (14-16)

SEELYE, MRS. E. E.: *The Story of Columbus.* Appleton. (12-16)

CUSTER

CUSTER, MRS. E. B.: *The Boy General;* ed. by M. E. Burt. Scribner. Life of General Custer adapted from Mrs. Custer's *Tenting on the Plains* and *Boots and Saddles.* (12-16)

EDISON

MEADOWCROFT, W. H.: *Boy's Life of Edison.* Harper. Intimate and interesting. (12-16)

FRANCIS OF ASSISI, SAINT

*JEWETT, SOPHIE: *God's Troubadour.* Crowell. A beautifully written story. (10-12)

**WILLIAMS, MICHAEL: *Little Brother Francis of Assisi;* ill. by Boris Artzybasheff. Macmillan. (10-12)

FRANKLIN

BROOKS, E. S.: *The True Story of Benjamin Franklin.* Lothrop. A popular life of Franklin, based on his *Autobiography.* (14-16)

FRANKLIN, BENJAMIN: *Autobiography.* Scott. Older boys are interested in the accounts of the author's boyhood and youth. (14-16)

FRANKLIN, BENJAMIN: *Autobiography.* Scott.

GRANT

HILL, F. T.: *On the Trail of Grant and Lee.* Appleton. A graphic, unprejudiced account of the two great leaders. (14-16)

GREENAWAY

SPIELMAN, M. H., and LAYARD, G. S.: *Kate Greenaway;* ill. with reproductions of Miss Greenaway's work in color and in black and white. Putnam. A revelation of a charming and refined artistic nature which appeals to girls of refined tastes. (12-16)

GRINNELL

GRINNELL, G. B.: *When Buffalo Ran.* Yale Univ. An Indian of the plains tells the story of his life from childhood to youth. (12-16)

HUDSON

HUDSON, W. H.: *Far Away and Long Ago.* Dutton. An altogether charming autobiographical account of the distinguished author's early childhood in South America. (12-16)

JOAN OF ARC

*BOUTET DE MONVEL, L. M.: *Joan of Arc;* ill. with forty beautiful colored plates by the author. Century. (10-14)

MADISON, L. F.: *Joan of Arc;* ill. by F. E. Schoonover. Penn.

TWAIN, MARK: *Personal Recollections of Joan of Arc.* Harper. (12-16)

KELLER

KELLER, H. A.: *The Story of My Life.* Doubleday. It contains many of her letters and an account of her education. (12-16)

LAGERLÖF

**LAGERLÖF, SELMA: *Marbäcka.* Doubleday. A study in character and local color. (12-16)

LARCOM

LARCOM, LUCY: *A New England Girlhood.* Houghton. Life of a factory girl who became a teacher, an editor, and a poet. (12-16)

LA SALLE

WATSON, VIRGINIA: *With La Salle the Explorer.* Holt. (12-16)

LEE

GILMAN, BRADLEY: *Robert E. Lee.* Macmillan. A sympathetic study. (14-16)

HAMILTON, J. G. DE R., and HAMILTON, MRS. M. C. T.: *The Life of Robert E. Lee for Boys and Girls.* Houghton. (14-16)

HILL, F. T.: *On the Trail of Grant and Lee.* Appleton. (14-16)

LINCOLN

BABCOCK, BERNIE: *Little Abe Lincoln.* Lippincott. (10-14)

MOORES, C. W.: *The Life of Abraham Lincoln for Boys and Girls.* Houghton. (14-16)

*NICOLAY, HELEN: *The Boys' Life of Abraham Lincoln.* Century. (12-16)

**SANDBURG, CARL: *Abraham Lincoln.* Harcourt. (14-16)

LIVINGSTONE

GOLDING, VAUTIER: *The Story of David Livingstone.* Dutton. (14-16)

McCLURE

MCCLURE, S. S.: *My Autobiography.* Stokes. A simply told story of the author's childhood in the North of Ireland, his struggles to earn a living and to gain an education in America. (14-16)

MUIR

MUIR, JOHN: *The Story of My Boyhood and Youth.* Houghton. (14-16)

NANSEN

*BULL, J. B.: *Fridtjof Nansen.* Heath. A story of the explorer's boyhood in Norway and of his journey in search of the North Pole. (14-16)

NAPOLEON

WHEELER, F. B.: *The Story of Napoleon.* Crowell. (14-16)

FOA, MADAME EUGENIE: *The Boy Life of Napoleon,* adapted by E. S. Brooks. Lothrop. (12-14)

NIGHTINGALE

RICHARDS, MRS. L. E.: *Florence Nightingale, the Angel of the Crimea.* Appleton. (12-16)

PUMPELLY

*PUMPELLY, RAPHAEL: *Travels and Adventures of Raphael Pumpelly.* Holt. Well written, highly diverting experiences of a man who was at once a mining engineer, a geologist, an archeologist, and an explorer in many parts of the world. (14-16)

PUTNAM

HASBROUCK, L. S.: *Israel Putnam.* Appleton. (14-16)

RALEIGH

KELLY, M. D.: *The Story of Sir Walter Raleigh.* Dutton. (14-16)

RIIS

RIIS, J. J.: *The Making of an American.* Macmillan; Grosset. A fresh, entertaining life story of one who was reporter, philanthropist, and reformer. (12-16)

ROOSEVELT

BISHOP, J. B., ed.: *Theodore Roosevelt's Letters to His Children.* Scribner. Gives a good insight into the relations existing between a great man and his children. (12-16)

SHAW

SHAW, DR. A. H.: *The Story of a Pioneer.* Harper. A stimulating autobiography of a great woman who overcame fearful odds. (12-16)

STEINER

STEINER, E. A.: *Against the Current.* Revell. (14-16)

STEINER, E. A.: *From Alien to Citizen.* Revell. Both books are autobiographical. (14-16)

STEINMETZ

HAMMOND, J. W.: *A Magician of Science.* Century. The mind, the character, the courageous soul, of the great mathematician are portrayed in vital fashion for boys by a friend and associate of the subject. (14-16)

STEVENSON

OVERTON, J. M.: *The Life of Robert Louis Stevenson for Boys and Girls.* Scribner. A sympathetic, appreciative book written in an easy, informal style. (14-16)

MARK TWAIN

PAINE, A. B.: *Boys' Life of Mark Twain.* Harper. Interesting to adults as well as to boys and girls. (14-16)

WASHINGTON

WASHINGTON, B. T.: *Up from Slavery.* Doubleday. An inspiring life story of hard struggle and rare accomplishment. (12-16)

WASHINGTON

HILL, F. T.: *On the Trail of Washington.* Appleton. The story of Washington as a child, as a boy, as a young man commanding troops in the American Revolution. (14-16)

HILL, F. T.: *Washington, the Man of Action.* Appleton. (14-16)

WISTER, OWEN: *The Seven Ages of Washington.* Macmillan. (14-16)

III. GEOGRAPHY AND TRAVEL

(For additional material, see books listed under "History" and under "Outdoor and Adventure Stories.")

ALASKA

HOUGH, EMERSON: *The Young Alaskans.* Harper. A story of three boys lost in Alaska, written by an authority on the region. (12-14)

HOUGH, EMERSON: *Young Alaskans in the Rockies.* Harper. (12-14)

HOUGH, EMERSON: *Young Alaskans on the Trail.* Harper. (12-14)

*KENT, ROCKWELL: *Wilderness;* ill. by the author. Putnam. A journal of adventure enjoyed by the author and his young son. (12-16)

LONDON, JACK: *The Call of the Wild;* ill. by Paul Bransom. Macmillan. An absorbing tale of the Klondike. (12-16)

PACKARD, WINTHROP: *The Young Ice Whalers.* Houghton. A tale of adventure among the Eskimos and in the Alaskan gold fields. (12-14)

ARABIA

*FRENCH, H. W.: *The Lance of Kanana.* Lothrop. An excellent story of Arabian life, pictured through the heroism of a Bedouin boy. (12-14)

ARCTIC AND ANTARCTIC REGIONS

BARTLETT, R. A., and HALE, R. T.: *The Last Voyage of the Karluk.* Small. The *Karluk* was the flagship of Vilhjalmar Stefansson's Canadian Arctic expedition of 1913-16. (14-16)

BORUP, GEORGE: *A Tenderfoot with Peary.* Stokes. A lively and humorous account of Peary's trip to the pole, full of splendid heroism. (12-14)

IRWIN, VIOLET, and STEFANSSON, VILHJALMAR: *The Mountain of Jade.* Macmillan. (12-14)

MACMILLAN, D. B.: *Four Years in the White North.* Harper. The author tells of his thrilling adventures, experiences, and discoveries. (14-16)

PEARY, MRS. JOSEPHINE: *Snow Baby.* Stokes. A good account of life in Greenland through the experiences of little Marie Peary, who was born there. (8-10)

PEARY, R. E., and PEARY, M. A.: *Snowland Folk.* Stokes. True stories told by the explorer and his little daughter. (10-12)

**PUTNAM, D. B.: *David Goes to Greenland.* Putnam. A thirteen-year-old boy's story of his experiences far north of the Arctic Circle. (12-14)

SHACKLETON, SIR ERNEST: *South!;* ill. with photographs and diagrams. Macmillan. An account of the author's expedition of 1914-17. (14-16)

STEFANSSON, VILHJALMAR, and IRWIN, VIOLET: *Hunters of the Great North.* Harcourt. (12-14)

*STEFANSSON, VILHJALMAR, and IRWIN, VIOLET: *Kak, the Copper Eskimo.* Macmillan. (14-16)

BELGIUM

RAMÉE, LOUISE DE LA (OUIDA): *A Dog of Flanders;* ill. by M. L. Kirk. Lippincott. A story of old Antwerp, of a boy who loved the pictures of Rubens, and of a faithful dog. (10-12)

CENTRAL AFRICA

DU CHAILLU, P. B.: *Lost in the Jungle.* Harper. Hunting trips and adventures described. (12-16)

DU CHAILLU, P. B.: *My Apingi Kingdom.* Harper. Describes the Great Sahara and an ostrich hunt. (12-14)

SIENKIEWICZ, HENRYK: *In Desert and Wilderness;* ill. by Remington Schuyler. Little. Adventures of a Polish boy and an English girl in Africa. (12-14)

STANLEY, H. M.: *How I Found Livingstone.* Scribner. Much information concerning conditions as they were in Africa. (12-16)

STANLEY, H. M.: *My Kalulu.* Scribner. (12-16)

**WALMSLEY, LEO: *Toro of the Little People.* Doran. A vivid tale of the African Pygmies. (12-14)

CENTRAL AMERICA AND PANAMA

BISHOP, FARNHAM: *Panama, Past and Present.* Century. (12-16)

VERRILL, A. H.: *The Trail of the Cloven Foot.* Dutton. A story of the search for a lost mine. (12-16)

CHINA

COOPER, MRS. ELIZABETH: *My Lady of the Chinese Courtyard.* Stokes. Kwei-li, a young Chinese girl, gives a vivid picture of a life strange to us. (12-14)

ENGLAND

*BLACKMORE, R. D.: *Lorna Doone;* ill. by Rowland Wheelwright and William Sewell. Dodd. A romance of Exmoor, which includes the savage deeds of outlaws. (12-16)

MITTON, G. E.: *The Children's Book of London.* Black. (12-16)

WILLIAMSON, MARGARET: *John and Betty's English History Visit.* Lothrop. An account of two children's visit to the famous places in London and southern England. (12-14)

FRANCE

*Adams, Katherine: *Mehitable.* Macmillan. A girl's school life near Paris, and her travels. (12-14)

Perkins, L. F.: *The French Twins;* ill. by the author. Houghton. The everyday life of French children is pictured in a pleasing manner. (10-12)

Portor, L. S.: *Genevieve.* Dutton. This book gives a good idea of French school life, and the warmth, courtesy, and patriotism of the French people. (12-14)

GREECE

Dragoumis, Julia: *Under Greek Skies.* Dutton. Stories of child life which admirably reproduce the atmosphere of modern Greece. (12-14)

HOLLAND

*Dodge, M. M.: *Hans Brinker;* ill. by G. W. Edwards. Scribner. An excellent picture of life in Holland. (12-14)

Perkins, L. F.: *The Dutch Twins;* ill. by the author. Houghton. A delightful story of the everyday life of a pair of twins. (10-12)

INDIA

Cotes, Mrs. S. J. (Duncan): *The Story of Sonny Sahib.* Appleton. A story of the son of an English army officer in India, who is reared by the natives of India and who becomes most devoted to them. (10-14)

Kipling, Rudyard: *Kim.* Doubleday. An entertaining and instructive glimpse of life in India. (14-16)

Rihbany, A. M.: *The Hidden Treasure of Rasmola.* Houghton. A personal boyhood experience in India in which there is interwoven much folk lore, particularly that associated with buried treasure. (12-14)

**Younghusband, Sir Francis: *The Epic of Mt. Everest.* Longmans. (12-16)

IRELAND

Adams, Katherine: *Wisp, a Girl of Dublin;* ill. by Jay van Everen. Macmillan. A well written story. (12-16)

Colum, Padraic: *A Boy in Eirinn.* Dutton. This recounts an Irish peasant lad's everyday life. (12-14)

Perkins, L. F.: *The Irish Twins;* ill. by the author. Houghton. A realistic picture of the everyday life of twins. (10-12)

ITALY

DUGGAN, J. P.: *Little Acrobat.* Little. The story of a little Italian acrobat. (10-12)

*MEIKLEJOHN, MRS. N. L.: *The Cart of Many Colors.* Dutton. A story laid in Italy during the World War. (12-14)

JAPAN

AYRTON, MRS. MATHILDA (CHAPLIN): *Child Life in Japan;* ill. by Japanese artists. Heath. (10-12)

GIBSON, C. C.: *In Eastern Wonderlands.* Little. Gives much information about Japan, China, Ceylon, India, Egypt, and other lands. (12-14)

MURAI, GENSAI: *Kibun Daizin.* Century. The true story of a shrewd and ambitious Japanese shark-boy who became a famous and wealthy merchant of the eighteenth century. (12-14)

PERKINS, L. F.: *The Japanese Twins;* ill. by the author. Houghton. (10-12)

LABRADOR

*GRENFELL, W. T.: *Adrift on an Ice-Pan.* Houghton. Exciting adventures on the Labrador sea. A good sketch of the author. (12-14)

GRENFELL, W. T.: *Labrador: The Country and the People.* Macmillan. (12-14)

GRENFELL, W. T.: *Tales of the Labrador.* Houghton. (12-14)

GRENFELL, W. T.: *Vikings of To-Day.* Revell. (12-14)

WALLACE, DILLON: *Grit-A-Plenty.* Revell. A realistic story of two boys who "trapped their father's hunting trail" through a winter in Labrador. (12-14)

WALLACE, DILLON: *The Long Labrador Trail.* McClurg. (12-16)

WALLACE, DILLON: *The Lure of the Labrador Wild.* Revell. (12-14)

WALLACE, DILLON: *The Wilderness Castaways.* McClurg. (12-14)

MALAY PENINSULA

*HORNADAY, W. T.: *Two Years in the Jungle.* Scribner. An account of adventures in the Malay Peninsula and other countries in the vicinity. (12-16)

MEXICO

GAINES, R. L., and READ, G. W.: *The Village Shield.* Dutton. A present-day story of real Mexicans descended from the Aztecs. (12-14)

PERKINS, L. F.: *The Mexican Twins;* ill. by the author. Houghton. (10-12)

NORWAY AND SWEDEN

AANRUD, HANS: *Lisbeth Longfrock;* tr. from the Norwegian by L. E. Poulsson. Ginn. A wholesome tale of Norwegian life as experienced by a little girl. (10-12)

ADAMS, KATHERINE: *Midsummer.* Macmillan. A story of modern Scandinavian life. (12-16)

BOYESEN, H. H.: *Against Heavy Odds and A Fearless Trio.* Scribner. An excellent account of modern Norse life. (12-16)

BOYESEN, H. H.: *Boyhood in Norway.* Scribner. (12-14)

BOYESEN, H. H.: *The Modern Vikings.* Scribner. (12-14)

MARTINEAU, HARRIET: *Feats on the Fjord.* Dutton. Romance of a Nordland peasant maid. (10-14)

ZWILGMEYER, DIKKEN: *Johnny Blossom;* tr. from the Norwegian by L. E. Poulsson. Pilgrim Press. Story of a likable Norwegian boy. (10-12)

ZWILGMEYER, DIKKEN: *What Happened to Inger Johanne;* tr. by L. E. Poulsson; ill. by F. L. Young. Lothrop. (10-14)

ZWILGMEYER, DIKKEN: *Inger Johanne's Lively Doings;* tr. by L. E. Poulsson; ill. by Florence Liley Young. Lothrop. (10-12)

PERSIA

MIRZA, Y. B.: *When I Was a Boy in Persia.* Lothrop. A picture of the life of a young Persian. (12-14)

THE PHILIPPINE ISLANDS

STUART, F. P.: *Piang, the Moro Jungle Boy.* Century. A story of a Philippine boy. (12-14)

THOMSON, C. G.: *Terry; a Tale of the Hill People.* Macmillan. Terry's adventures in the Philippines, where, owing to strength of character, he succeeded. (14-16)

RUSSIA

**Charskaya, L. A.: *Little Princess Nina;* tr. by Hana Muskova. Holt. "The Russian Louisa May Alcott." (12-14)

Charskaya, L. A.: *Fledglings.* Holt. The sequel to *Little Princess Nina.* (12-14)

Haskell, H. E.: *Katrinka.* Dutton. A fascinating and well told story of a little Russian peasant maid, who becomes the star dancer at the Imperial Theater. It shows many phases of Russian life before the fall of the monarchy. (12-16)

*Lustig, Sonia: *Roses of the Wind;* ill. by Boris Artzybasheff. Doubleday. A story of a Russian family of fifty years ago by a Russian writer. (12-16)

Tolstoi, Count L. N.: *The Long Exile and Other Stories.* Crowell. Great parables of compassion and love. (12-16)

SCOTLAND

*Barrie, Sir J. M.: *The Little Minister.* Crowell. A delightful picture of Scotch life. (14-16)

Perkins, L. F.: *The Scotch Twins;* ill. by the author. Houghton. This book gives a good idea of everyday life in Scotland. (10-12)

Williamson, Margaret: *John and Betty's Scotch History Visit;* ill. with photographs. Lothrop. (10-14)

SOUTH AMERICA

Hartley, G. I.: *Boy Hunters in Demerara.* Century. The story of two boys in the wilds of South America. (12-14)

Miller, L. E.: *Adrift on the Amazon.* Scribner. Written by a young explorer who accompanied Theodore Roosevelt on his expedition to South America. (12-14)

Miller, L. E.: *The Black Phantom.* Scribner. (12-14)

Miller, L. E.: *The Hidden People.* Scribner. (12-14)

Miller, L. E.: *In the Tiger's Lair.* Scribner. 12-14)

SPAIN

Bates, K. L.: *In Sunny Spain.* Dutton. A story of a journey of two Spanish children, which abounds in humorous and exciting adventures. (12-14)

Irving, Washington: *The Alhambra;* ill. by Joseph Pennell. Macmillan. Tales of the old Moorish days in Spain. (14-16)

SWITZERLAND

PERKINS, L. F.: *The Swiss Twins;* ill. by the author. Houghton. (10-12)

SPYRI, JOHANNA: *Eveli, the Little Singer;* tr. by E. P. Stork; ill. by Blanche Greer. Lippincott. (10-12)

SPYRI, JOHANNA: *Heidi;* ill. by Gustaf Tenggren. Houghton. A story of the life of a little Swiss girl who lived with her grandfather in the Alps. (10-12)
*Same; tr. by E. P. Stork; with an Introduction by Charles Wharton Stork; ill. by M. L. Kirk. Lippincott.
*Same; tr. by M. Edwardes; ill. by Lizzie Lawson. Dent; Dutton.

SPYRI, JOHANNA: *Moni, the Goat Boy;* tr. by E. P. Stork; ill. by M. L. Kirk. Lippincott.

SPYRI, JOHANNA: *Stories of Swiss Children;* tr. by H. B. Dole. Crowell. (10-12)

SPYRI, JOHANNA: *Vinzi;* tr. by E. P. Stork; ill. by M. L. Kirk. Lippincott. A gay and happy adventure story. (10-12)

TURKEY

AHMED, SABRI BEY: *When I Was a Boy in Turkey.* Lothrop. An account of conditions in present-day Turkey. (12-14)

THE UNITED STATES OF AMERICA

ABBOT, JANE: *Laughing Last.* Lippincott. A realistic story laid in Provincetown. (12-14)

*ADAMS, KATHERINE: *The Silver Tarn.* Macmillan. A story, with a touch of romance, about a little Vermont town. (12-14)

CANFIELD, D. (MRS. FISHER): *Understood Betsy.* Holt. A story of a nine-year-old girl and the people on a Vermont farm. (10-12)

CONNOLLY, J. B.: *Jeb Hutton; the Story of a Georgian Boy.* Scribner; Grosset. Adventures on a government dredge on the Savannah River. (12-14)

DAY, HOLMAN: *Leadbetter's Luck.* Duffield. A young forestry expert's experiences with the lumber interests in the Maine forests. (12-14)

**HOTCHKISS, C. W.: *Representative Cities of the United States.* Houghton. Descriptions of thirteen cities selected for their commercial, industrial, or historical importance. (14-)

HUNT, C. W.: *Peggy's Playhouses;* ill. by Gustaf Tenggren. Houghton. A story of nine-year-old Peggy on a vacation in the White Mountains. (8-10)

JOHNSON, CONSTANCE: *Mary in New Mexico.* Macmillan. Adventures of "An American Family Robinson." (12-14)

MILLS, E. A.: *Your National Parks.* Houghton. An account of the natural parks in the United States and Canada. (12-16)

PERKINS, L. F.: *The Puritan Twins;* ill. by the author. Houghton. This explains much of the Puritan survival in the life of present-day New England. (10-12)

RICHARDS, L. E.: *Captain January.* Page. The story of a little girl and a sea captain, and life in a Maine lighthouse. (10-12)

STEVENSON, B. E.: *Tommy Remington's Battle.* Century. A tale of life in the coal mines of West Virginia and how a plucky lad overcame adversity. (12-14)

TOMLINSON, E. T.: *Places Young Americans Want to Know.* Appleton. Descriptions of important places in our country. (12-16)

TURPIN, EDNA: *Treasure Mountain.* Century. An adventure story for girls which portrays life in the Blue Ridge Mountains. (12-14)

WHITE, S. E.: *The Blazed Trail.* Grosset. The story of a young lumberman's struggles in a Michigan lumber camp. (12-16)

MISCELLANEOUS

BONE, D. W.: *The Lookoutman;* ill. by H. Hudson Rodwill. Harcourt. An account of ships and life at sea, with an excellent glossary of sea terms. (12-16)

CARPENTER, F. G.: *Carpenter's World Travels;* ill. by original photographs and maps. Doubleday. Interestingly and informally written. (12-16)

DAVIES, E. C.: *A Boy in Serbia.* Crowell. A simple story of the home life of a child of the upper farmer class. (12-14)

*DUNCAN, NORMAN: *The Adventures of Billy Topsail.* Revell. Adventures of a Newfoundland fisher lad. (12-14)

FRANCK, H. A.: *Working My Way around the World.* Century. Account of the author's actual experience. Rewritten by L. M. Franck from the author's *A Vagabond Journey around the World.* (12-16)

HARTLEY, G. I.: *The Lost Flamingo.* Century. A story of two boys who are sent to the Bahama Islands to locate the rookery of the flamingoes. (12-14)

KIPLING, RUDYARD: *Captains Courageous.* Doubleday. The story of a boy who received hard knocks aboard a fishing schooner on the Newfoundland Banks. (12-14)

LANDOR, A. H. S.: *An Explorer's Adventures in Tibet.* Harper. Some thrilling experiences of the author while he was in the "forbidden land of Tibet." (12-16)

LEEMING, JOSEPH: *Ships and Cargoes.* Doubleday. Much information about sea lanes, merchant fleets, tramp freighters, and great cargoes. (14-16)

MITTON, G. E.: *Round the Wonderful World.* Putnam. Informational, and entertaining in style. (12-14)

*MORLEY, M. W.: *Donkey John of the Toy Valley.* McClurg. A good picture of the life of the toy carvers in the Tyrol. (10-12)

**NORDHOFF, CHARLES: *The Pearl Lagoon;* ill. by Anton Otto Fischer. Atlantic. Adventures of a boy on a pearl-fishing cruise, during which occur battles with pirates and sharks; a fine picture of South Sea Island life. (12-16)

POLLOCK, F. L.: *Timber Treasure;* ill. by W. D. Eaton and George Varian. Century. A lively story set in the Canadian wilderness and written by a woodsman of many years' experience. (12-16)

PUTNAM, D. B.: *David Goes Voyaging;* ill. Putnam. A twelve-year-old boy tells the story of his three months' experience in the Pacific. (12-14)

**SCOTT, EVELYN, and SCOTT, C. K.: *In the Endless Sands.* Holt. A vividly told story of a small boy's adventures in the Sahara. (10-12)

SLOCUM, JOSHUA: *Around the World in the Sloop Spray.* Scribner. (12-14) An abridged edition of *Sailing Alone around the World,* by the same author. Century. The latter is a realistic account of an actual three years' voyage in a thirty-seven-foot sloop. (12-16)

Two of the series of geographical readers which are particularly helpful are the following:

Peeps at Many Lands; ill. with colored pictures. Macmillan. Descriptive sketches by English authors, introducing the child to the life, customs, history, and folk lore of various countries. There are forty volumes, each of which describes two countries. (10-14)

Peeps at Great Cities. Macmillan. Similar in style to Peeps at Many Lands. The cities described are Edinburgh, Berlin, Florence, London, New York, Paris, Rome. (10-14)

Other series of geographical readers may be found included in the catalogues of publishers and in the more comprehensive bibliographies.

IV. ADVENTURE, OUTDOOR, AND MYSTERY STORIES

(See also books listed under "History" and "Geography and Travel.")

ALDEN, W. L.: *A New Robinson Crusoe.* Harper. The experiences of an Irish boy and an insane man who were shipwrecked in the South Pacific. (12-14)

ALDON, ADAIR: *The Hill of Adventure.* Century. A story of adventure, mystery, and simple people in the foothills of the Rocky Mountains. (12-16)

**BAKER, OLAF: *Thunder Boy;* ill. by Paul Bransom. Dodd. A story dealing with the fortunes of a young Indian boy, which vividly pictures Indian life. (12-14)

BARBOUR, R. H.: *The Crimson Sweater.* Century. A good football story. (12-14)

BRILL, ETHEL: *When Lighthouses Are Dark.* Holt. An account of thrilling adventures on a Lake Superior island. (12-16)

**BUCHAN, JOHN: *Prester John;* ill. by Henry Pitz. Doran. A story of adventure, the sea, and treasure hunting. (12-16)

*BULLEN, F. T.: *The Cruise of the Cachalot;* ill. by Mead Schaeffer. Dodd. A masterpiece of sea adventure. (12-16)

CAMP, WALTER: *The Substitute.* Appleton. (12-14)

COLLINS, WILKIE: *The Moonstone.* Dodd. A good mystery story. (12-16)

*DANA, R. H., JR.: *Two Years before the Mast;* ill. by E. B. Smith. Houghton. One of the best stories of the sea and the life of American sailors. (12-14)
Same; Scott.

DEFOE, DANIEL: *Robinson Crusoe;* ill. by Noel Pocock. Doran. (10-14)
*Same; ill. by L. J. Rhead, G. W. Rhead, and Frederic Rhead. Harper.
*Same; ill. by E. B. Smith. Houghton.
Same; ill. by E. P. Abbott. Jacobs.
*Same; ill. by N. C. Wyeth. Cosmopolitan.
Same; Scott.

DOYLE, SIR A. C.: *The Adventures of Sherlock Holmes.* Harper. (12-16)

DUMAS, ALEXANDRE: *The Count of Monte Cristo.* Little; Crowell. A great adventure story. (14-16)

**Eaton, W. P.: *Boy Scouts of Katahdin.* Wilde. An account of the summer adventures of two scouts. (12-14)

**Finnemore, John: *The Wolf Patrol.* Macmillan. A narrative about five English boys who are distinguished for their courage, kindliness, and resourcefulness. (12-14)

Hawes, C. B.: *The Dark Frigate.* Atlantic. The story of a lively adventurer who lived in the time of King Charles. (12-16)

Hawes, C. B.: *The Great Quest.* Atlantic. (12-16)

Hawes, C. B.: *The Mutineers.* Atlantic. The story of the voyage of a trading vessel from Salem to Canton in 1808. (12-16)

Howells, W. D.: *The Flight of Pony Baker;* ill. by Florence Scovil. Harper. The story of a boy who contemplates joining the Indians and a circus. (10-12)

Loring, J. A.: *African Adventure Stories.* Scribner. These narratives, in part literally true, recount adventures which befell members of the Roosevelt expedition. The author was one of the field naturalists. (14-16)

Lynde, Francis: *The Cruise of the Cuttlefish.* Scribner. An enticing sea story. (12-16)

Marryat, Captain Frederick: *Masterman Ready.* Jacobs. A story of the Swiss Family Robinson type. (12-16)

Marshall, Archibald: *Jimmy, the New Boy.* Stokes. An English schoolboy tale containing every kind of excitement that happens in a real school. (12-14)

Mason, A. E. W.: *Four Feathers.* Macmillan. Story of how a young Englishman was stimulated to heroic deeds through receiving the four white feathers of cowardice. (12-14)

*Melville, Herman: *Moby Dick;* ill. by Mead Schaeffer. Dodd. An absorbing tale of whale-fishing in the Pacific. (12-16)

Melville, Herman: *Omoo;* ill. by Mead Schaeffer. Dodd. (12-16)

Melville, Herman: *Typee;* ill. by Mead Schaeffer. Dodd. (12-16)

Noice, Harold: *With Stefansson in the Arctic;* ill. with photographs and maps. Dodd. Lively adventure with an historical background. (12-16)

**Pease, Howard: *The Tattooed Man;* ill. by Mahlon Blaine. Doubleday. A great sea mystery story written by one sailor and illustrated by another. (12-16)

Perry, Lawrence: *The Fullback.* Scribner. An up-to-date football story after a boy's own heart. (12-14)

Pier, A. S.: *Boys of St. Timothy's.* Scribner. (12-16)

POE, E. A.: *Poems and Tales.* Scott. (12-16)

*PRICE, E. B.: *The Fortune of the Indies;* ill. by the author. Century. A good mystery story dealing with sunken ships, adventures, and mishaps. (12-16)

PULSFORD, H. A.: *Old Brig's Cargo.* Atlantic. A thrilling sea story. (12-16)

*PYLE, HOWARD: *The Book of Pirates;* comp. by Merle Johnson; ill. by Howard Pyle. Harper. A compilation of fiction, fact, and fancy concerning the buccaneers and marooners of the Spanish Main from the writings and pictures of Howard Pyle. (12-16)

RUSSELL, W. C.: *The Wreck of the Grosvenor;* ill. by Mead Schaeffer. Dodd. A tale of ships and the sea. (12-16)

SEAMAN, AUGUSTA: *Tranquillity House.* Macmillan. A delightful mystery. (12-16)

SINGMASTER, ELSIE: *John Baring's House.* Houghton. A well written mystery story. (12-16)

STEVENSON, R. L.: *Dr. Jekyll and Mr. Hyde.* A mystery story with a moral artistically implied. (12-16)

*STEVENSON, R. L.: *Kidnapped;* ill. by N. C. Wyeth. Scribner. Tells how David Balfour was kidnapped and cast away, how he suffered on a desert island, how he journeyed in the wild highlands, and how he had many other adventures. (12-16)
Same; ill. by Louis Rhead. Harper.
Same; ill. by Milo Winter. Rand.
Same; ill. by W. R. S. Stott. McKay.
Same; Scott.

STEVENSON, R. L.: *Treasure Island;* ill. by Warwick Goble. Macmillan. A capital pirate story of the Spanish Main. (10-14)
*Same; ill. by N. C. Wyeth. Scribner.
Same; ill. by Louis Rhead. Harper.
Same; ill. by John Cameron. McKay.
Same; Scott.

STOCKTON, F. R.: *Buccaneers and Pirates of Our Coasts.* Macmillan; Grosset. (12-16)

VERNE, JULES: *Around the World in Eighty Days.* Scribner; Dutton; Burt. (12-16)

VERNE, JULES: *The Mysterious Island;* ill. by N. C. Wyeth. Scribner. (12-16)

VERNE, JULES: *Twenty Thousand Leagues under the Sea.* Scribner. A remarkable story of a submarine boat. (12-16)
Same; ill. by Milo Winter. Rand.

Wyss, J. D.: *The Swiss Family Robinson;* ill. by T. H. Robinson. Oxford. (12-14)
*Same; ill. by Louis Rhead. Harper.
Same; ill. by E. P. Abbott. Jacobs.
Same; ill. by Milo Winter. Rand.
Same; ill. by Charles Folkard. Dutton.

V. NATURE BOOKS

1. GUIDE BOOKS AND MANUALS

Blanchan, Neltje (Mrs. N. B. Doubleday): *Birds Every Child Should Know.* Doubleday; Grosset. (10-12)

Chapman, F. M.: *Bird-Life.* Appleton. Contains valuable information concerning the structure, usefulness, and migration of our common birds. Seventy-five plates. (12-)

Chapman, F. M.: *Handbook of Birds of Eastern North America;* ill. Appleton.

Chapman, F. M.: *The Travels of Birds.* Appleton. (12-)

Collins, A. F.: *The Book of Stars.* Appleton. Helpful in identifying the stars and constellations. Good diagrams and illustrations. (11-)

Collins, A. F.: *The Boy Astronomer.* Lothrop. An entertaining book for boys. (11-)

Comstock, J. H.: *How to Know the Butterflies.* Appleton. (12-)

Comstock, J. H.: *Insect Life.* Appleton. A good guide for those who wish to study insects in the field and in captivity. (12-)

Comstock, J. H.: *The Spider Book.* Doubleday. (12-)

Ditmars, R. L.: *Reptiles of the World.* Macmillan. An authoritative book by the Curator of Reptiles in the New York Zoölogical Park. (12-)

Hornaday, W. T.: *The American Natural History;* ill. Scribner. An authoritative and interesting book. (12-)

Howard, Dr. L. O.: *The Insect Book.* Doubleday. Well illustrated and authentic. (12-)

Keeler, H. L.: *Our Early Wild Flowers.* Scribner. (14-)

Keeler, H. L.: *Our Garden Flowers.* Scribner. (14-)

Keeler, H. L.: *Our Native Trees and How to Identify Them.* Scribner. (12-)

Keeler, H. L.: *Our Northern Shrubs and How to Identify Them.* Scribner. Helpful and well illustrated. (14-)

KEELER, H. L.: *The Wayside Flowers of Summer.* Scribner. (14-)

LOUNSBERRY, ALICE: *A Guide to the Trees.* Stokes. An accurate description of nearly two hundred trees and shrubs. (12-)

MATHEWS, F. S.: *The Field Book of American Wild Flowers.* Putnam. A manual for use in fields and woods. (12-)

MATHEWS, F. S.: *Our Trees and How to Know Them.* Putnam. A reliable guide, illustrated by the author's pen drawings. (12-)

MCKREADY, KELVIN (pseud. of E. G. MURPHY): *A Beginner's Star Book.* Putnam. An excellent treatment of the subject; well illustrated. (12-)

PARSONS, MRS. F. T.: *How to Know the Wild Flowers.* Scribner. A good guide well illustrated. (12-)

ROGERS, J. E.: *Earth and Sky Every Child Should Know.* Doubleday; Grosset. (12-)

ROGERS, J. E.: *The Tree Book.* Doubleday. A beautifully illustrated reference book. (12-)

ROGERS, J. E.: *The Tree Guide.* Doubleday. (12-)

ROGERS, J. E.: *Trees Every Child Should Know.* Doubleday; Grosset. (12-)

VERRILL, A. H.: *Harper's Book for Young Naturalists.* Harper. A guide for animals, birds, and other things in nature. (12-)

2. DESCRIPTIVE BOOKS

*BLANCHAN, NELTJE (MRS. N. B. DOUBLEDAY): *Bird Neighbors.* Doubleday. Both instructive and entertaining. Excellent colored illustrations. (10-)

BLANCHAN, NELTJE (MRS. N. B. DOUBLEDAY): *Birds That Hunt and Are Hunted.* Doubleday. (10-)

*BOSTOCK, F. C.: *The Training of Wild Animals.* Century. More scientific than literary; by a great animal trainer. (10-)

BRECK, EDWARD: *Wilderness Pets at Camp Buckshaw.* Houghton. Based on the author's experience and illustrated by photographs. (12-)

*BURROUGHS, JOHN: *Bird Stories.* Houghton. Delightful sketches based on the observations of the author. (10-16)

BURROUGHS, JOHN: *Squirrels and Other Fur-Bearers.* Houghton. (10-14)

CROWDER, WILLIAM: *Dwellers of the Sea and Shore.* Macmillan. Science written in a readable style. Well illustrated. (12-)

*DEMING, MRS. THERESE: *American Animal Life;* ill. by Edwin Deming. Stokes. (8-10) This book is published in two separate volumes:
Animal Folk of Wood and Plain.
Four-Footed Wilderness People.

*FABRE, J. H.: *Insect Adventures;* retold for young people by L. S. Hasbrouck. Dodd. An interesting and popular treatment of the facts of natural science. (12-)

*FABRE, J. H.: *Animal Life in Field and Garden.* Century. (12-)

FABRE, J. H.: *The Life of the Caterpillar.* Dodd. (12-)

FABRE, J. H.: *The Life of the Fly.* Dodd. (12-)

FABRE, J. H.: *The Life of the Spider.* Dodd. (12-)

FABRE, J. H.: *Our Humble Helpers.* Century. (12-)

FABRE, J. H.: *The Secret of Everyday Things.* Century. (12-)

FABRE, J. H.: *The Story-Book of Science.* Century. (12-)

FABRE, J. H.: *The Wonders of Instinct.* Century. (12-)

FABRE, J. H.: *This Earth of Ours.* Century. (12-)

There are many other delightful books by this distinguished author published by the firms designated above. One of the very best is *Fabre's Book of Insects.* Dodd. (12-)

*HAGENBECK, CARL: *Beasts and Men.* Longmans. Gives an excellent idea of the manner in which wild animals are captured and trained for exhibition purposes. (12-16)

HAWKSWORTH, HALLAM: *The Strange Adventures of a Pebble.* Scribner. A story which goes far toward creating an interest in geology. (12-16)

HAWKSWORTH, HALLAM: *The Adventures of a Grain of Dust.* Scribner. (12-16)

**HELLE, ANDRÉ: *Big Beasts and Little Beasts;* ill. by the author. Stokes. Realistic accounts of animals suited to the interests of young children. (8-10)

*HORNADAY, W. T.: *The Minds and Manners of Wild Animals.* Scribner. (12-16)

HORNADAY, W. T.: *Two Years in the Jungle.* Scribner. (12-16)

HUDSON, W. H.: *The Book of a Naturalist.* Dutton. Tells of the simple everyday things in nature, in the author's own delightful style. (12-)

INGERSOLL, ERNEST: *Life of Animals: The Mammals.* Macmillan. (14-)

INGERSOLL, ERNEST: *Wild Neighbors.* Macmillan (14-)

*LANGFORD, GEORGE: *Stories of the First American Animals.* Boni. Accounts of prehistoric animals. (12-15)

LEWIS, I. M.: *Astronomy for Young Folks.* Duffield. (12-16)

LOUNSBERRY, ALICE: *The Wild Flower Book for Young People.* Stokes. Much information conveyed in story form. (12-16)

MATHEWS, F. S.: *The Book of Wild Flowers for Young People.* Putnam. Description of the wild flowers by months given in the form of familiar talks. (12-)

*MAYER, CHARLES: *Trapping Wild Animals in Malay Jungles.* Duffield. A man of much experience in the circus business tells how a circus is conducted and how the animals are captured for it. (12-16)

MILLER, JOAQUIN (pseud. of CINCINNATUS HEINE MILLER): *True Bear Stories.* Rand. "Dug up," the writer says, "out of his own experiences for the edification of boyhood." (10-15)

MILLER, O. T.: *A Bird-Lover in the West.* Houghton. (12-14)

MILLER, O. T.: *Bird-Ways.* Houghton. (10-12)

MILLER, O. T.: *The Children's Book of Birds.* Houghton. Much information imparted in the literary manner which characterizes the work of this author. (10-12)

MILLER, O. T.: *Four-Handed Folk.* Houghton. (10-12)

MILLER, O. T.: *True Bird Stories.* Houghton. (10-12)

MILLER, O. T.: *Upon the Tree Tops.* Houghton. (10-14)

MITTON, G. E.: *The Children's Book of Stars.* Macmillan. (12-16)

MUIR, JOHN: *The Mountains of California.* Century. An appreciation of mountains by one who knew them intimately. (14-)

NELSON, E. W.: *Wild Animals of North America;* ill. by Louis Agassiz Fuertes and Ernest Thompson Seton. National Geographic. (12-14)

PATCH, E. M.: *Bird Stories.* Atlantic. Charming bird biographies by a distinguished ornithologist. (10-12)

PATCH, E. M.: *Hexapod Stories.* Atlantic. Very simple stories about six-footed insects. (8-10)

PATTERSON, A. J.: *The Spinner Family.* McClurg. Accurate and entertaining. (10-14)

SCHWARTZ, J. A.: *Wilderness Babies.* Little. Descriptions of the young of sixteen well-known animals. (10-12)

SCHWARTZ, J. A.: *Wonderful Little Lives.* Little. (10-12)

THOMSON, J. A.: *Natural History Studies.* Holt. Stories and sketches of animal life. (12-14)

THOMSON, J. A.: *The Secrets of Animal Life.* Holt. (12-14)

WEED, C. M.: *The Flower Beautiful.* Houghton. (12-)

WOOD, THEODORE: *Natural History for Young People.* Dutton. An excellent book. (12-16)

3. NATURE FICTION AND FANTASIES

*ATKINSON, MRS. E. S.: *Greyfriar's Bobby.* Harper. A Scotch story of the devotion of a Skye terrier to his old master. (12-16)

BROWN, JOHN: *Rab and His Friends.* Rand. A beautiful Scotch story concerning a dog and his human companions. (12-16)

*BULLARD, MARION: *The Sad Garden Toad and Other Stories.* Dutton. Merry little tales for young children. (8-10)

BURGESS, THORNTON: *The Burgess Animal Book;* ill. by L. A. Fuertes. Little. (9-)

*BURGESS, THORNTON: *The Burgess Bird Book for Children;* ill. by L. A. Fuertes. Little. An excellent book for the younger children. (9-)

BURGESS, THORNTON: *The Burgess Flower Book for Children.* Little. (9-) Beautifully illustrated and interesting to children.

CARTER, M. H., ed.: *Cat Stories.* Century. (11-12)

CARTER, M. H., ed.: *Stories of Brave Dogs.* Century. Originally published in St. Nicholas. (11-12)

CHAPMAN, W. G.: *Green-Timber Trails.* Century. Animal adventures in which loons, turtles, bears, panthers, are made likable. (12-16)

*COLOMA, LUIS: *The Mouse.* Adapted from the Spanish by Lady Moreton. Lane. Tells of what happens after the loss of the first tooth. (7-9)

DRUMMOND, HENRY: *The Monkey That Would Not Kill.* Dodd. An amusing story of a monkey on shipboard. (7-10)

DYER, W. A.: *The Dogs of Boytown.* Holt. (12-16)

DYER, W. A.: *Gulliver the Great.* Century. (12-16)

EVARTS, H. G.: *Bald Face and Other Animal Stories;* ill. by Charles Livingston Bull. Knopf. Stories of bears, lions, moose, cranes, otters, mountain sheep, etc. (12-16)

*FRANCIS, J. G.: *A Book of Cheerful Cats and Other Animated Animals.* Century.

"Some cat-land facies drawn and dressed
To cheer your mind when it's depressed." (7-9)

GARROTT, HAL: *Squiffer;* ill. by Dugald Stewart Walker. McBride. A humorous story of a real squirrel's life. (7-9)

The Good Dog Book. Houghton. A collection of such famous dog stories as "Rab and His Friends," "A Dog of Flanders," and others. (12-14)

GREW, DAVID: *Beyond Rope and Fence.* Boni. An account of a buckskin mare who finally leads her herd to liberty beyond the Saskatchewan. (12-14)

GREY, ZANE: *Tales of Lonely Trails;* ill. by photographs. Harper. Thrilling tales of the author's experiences in the Grand Canyon and the desert. (12-16)

**HORNADAY, W. T.: *Tales from Nature's Wonderland.* Scribner. A picturesque rendering of the prehistoric past. (12-16)

HORNADAY, W. T.: *A Wild Animal Round-Up;* ill. Scribner. (12-16)

**JAMES, WILL: *Smoky, the Cowhorse;* ill. by the author. Scribner. A story of a faithful horse. (12-16)

*KIPLING, RUDYARD: *The Jungle Book.* The story of a boy who is reared by wolves and finally becomes their leader and the friend of all the jungle folk. (12-14)

*KIPLING, RUDYARD: *Just So Stories.* Doubleday. (10-12)

KIPLING, RUDYARD: *The Second Jungle Book.* More stories of the jungle people. Century. (10-12)

LIPPINCOTT, JOSEPH: *Bun, a Wild Rabbit.* Penn. A realistic and gripping story. (10-12)

LIPPINCOTT, JOSEPH: *Red Ben—the Fox of Oak Ridge.* Penn. (10-12)

LOFTING, HUGH: *Doctor Dolittle's Caravan;* ill. by the author. Stokes. (10-12)

LOFTING, HUGH: *Doctor Dolittle's Circus;* ill. by the author. Stokes. (10-12)

LOFTING, HUGH: *Doctor Dolittle's Post Office;* ill. by the author. Stokes. (10-12)

LOFTING, HUGH: *The Story of Dr. Dolittle;* ill. by the author. Stokes. A delightful whimsy about a droll old doctor who loves animals devotedly. (10-12)

MAXWELL, VIOLET, and HILL, HELEN: *Charlie and His Kitten Topsy;* ill. by the authors. Macmillan. A lively story of a small boy and a pet cat. (7-9)

MILLS, E. A.: *The Story of Scotch.* Houghton. The author's story of his collie dog. (12-16)

MUIR, JOHN: *Stickeen.* Houghton. Tales of a dog and his master on a glacier. (12-16)

MUKERJI, D. G.: *Caste and Outcast;* ill. by J. E. Allen. Dutton. (12-14)

MUKERJI, D. G.: *Hari, the Jungle Boy.* Dutton. (10-12)

MUKERJI, D. G.: *Jungle Beasts and Men.* Dutton. (10-12)

MUKERJI, D. G.: *Kari, the Elephant;* ill. by J. E. Allen. Dutton. Fascinating stories told by a Hindu boy. (10-12)

NUSRAT, PRINCESS (ELIZABETH MARC): *The Tales of Tosh and Tim.* Dodd. A good dog story for young children. (7-9)

*OLLIVANT, SIR ALFRED: *Bob, Son of Battle.* Doubleday. A thrilling tale of the rivalry between two Scotch shepherd dogs. (12-14)

OTIS, JAMES (pseud. of J. O. KALER): *Mr. Stubbs' Brother.* Harper. (10-12)

OTIS, JAMES (pseud. of J. O. KALER): *Toby Tyler.* Harper. Toby spends ten weeks with a circus. Mr. Stubbs, the monkey, is a fascinating character. (10-12)

POTTER, BEATRIX: *The Tale of Benjamin Bunny.* Warne. (7-9). *The Tale of Squirrel Nutkin,* and many other animal tales for small children; all published by Warne. (For titles, see pages 284-285.)

*POTTER, BEATRIX: *The Tale of Peter Rabbit;* ill. by the author. Warne. A captivating story of the adventures of a baby rabbit. (7-9)

ROBERTS, C. G.: *Jim: the Story of a Backwoods Police Dog.* Macmillan. (12-16)

SCHULTZ, J. W.: *The Trail of the Spanish Horse.* Houghton. (12-16)

SCOVILLE, SAMUEL, JR.: *Wild Folk;* ill. by C. L. Bull and Carton Moorepark. Atlantic. Stories of interesting experiences of the author and his son with raccoons, black bears, and other wild folk. (10-12)

*SÉGUR, SOPHIE, COMTESSE DE: *Memoirs of a Donkey;* tr. from the French by M. F. Melcher. Macmillan. An engaging story of a wise and gifted donkey. (7-10)

SETON, E. T.: *The Biography of a Grizzly.* Century. Much human interpretation, but interesting to boys. (10-12)

The same is to be said of the following books by the same author:
Animal Heroes. Scribner; Grosset. (10-14)
Bannertail; ill. with drawings by the author. Scribner. (10-12)
The Biography of a Silver Fox. Century. (10-14)
Lives of the Hunted. Scribner. (10-14)
Lobo, Rag, and Vixen. Scribner. (10-14)
The Trail of the Sandhill Stag. Scribner. (10-14)
Wild Animals at Home. Doubleday. (10-14)
Wild Animals I Have Known. Scribner. (10-14)

*SEWELL, ANNA: *Black Beauty;* ill. by Cecil Aldin. Stokes. (10-12)
Same; ill. by Katherine Pyle. Dodd.
Same; ill. by R. L. Dickey. Barse.
Same; ill. by Maud Scrivener. Jacobs.
Same; ill. by Lucy Kemp-Welch. Dutton.

**SIBERIAK, MAMIN: *Verotchka's Tales;* tr. by Ray Davidson; ill. by Boris Artzybasheff. Dutton. Charming Russian stories of rabbits, mosquitoes, flies, crows, kittens, etc. (8-10)

SQUIER, EMMA-LINDSAY: *The Wild Heart;* ill. by Paul Bransom. Cosmopolitan. A story of what the creatures of the wild think and feel presented in a manner that develops insight and sympathy in the readers. (12-16)

TERHUNE, A. P.: *The Heart of a Dog.* Doran. (10-12)

TERHUNE, A. P.: *Lad: A Dog.* Dutton. (10-12)

TERHUNE, A. P.: *Lochinvar Luck.* Doran. (10-12)

WALKER, K. M. and BOUMPHREY, G. M.: *What Happened in the Ark;* ill. by Dan Jacobsen. Dutton. A fantastic story alleged to have been discovered in a cave in Armenia by an old tortoise. (10-12)

**WITH, K. H.: *A Mouse Story;* tr. by G. F. Behrens and D. Prall; ill. by V. I. Fischer. Stokes. A charming and half-humorous tale about the romance and tragedy of a mouse-family's life told by a Danish schoolmaster. (6-8)

VI. PREHISTORIC TIMES AND PRIMITIVE MAN

CLODD, EDWARD: *The Childhood of the World.* Macmillan. A simple account of man's origin and early history. (14-16)

CLODD, EDWARD: *The Story of the Alphabet.* Appleton. (14-16)

CLODD, EDWARD: *The Story of Primitive Man.* Appleton. (14-16)

EWALD, CARL: *Two-Legs.* Scribner. Tells how early man made use of the animals until he became their master. (10-12)

FINNEMORE, HILDA: *The History of the Earth from Star-Dust to Man.* Longmans. (12-16)

KUMMER, F. A.: *The First Days of History.* Doran. (12-16)

KUMMER, F. A.: *The First Days of Knowledge.* Doran. (12-16)

KUMMER, F. A.: *The First Days of Man.* Doran. A concrete and connected narrative of the development of the earth and its creatures. (12-16)

LANGFORD, GEORGE: *Pic, the Weapon-Maker;* ill. by the author. Boni. A story of the ancient and primitive Mousterians, which attempts to show that, although crude, they possessed fine qualities of mind and character. (14-16)

LANKESTER, SIR E. R.: *Extinct Animals;* ill. with photographs. Holt. Interesting elementary descriptions of prehistoric animals. (14-16)

MCINTYRE, M. A.: *The Cave Boy of the Age of Stone.* Appleton. Describes the making of crude tools and the discovery of fire. (10-12)

ROLT-WHEELER, F. W.: *The Monster Hunters.* Lothrop. The story of an expedition for the purpose of securing the remains of prehistoric animals. (12-16)

TRUE, JOHN: *The Iron Star.* Little. Adventures of a meteor represented as journeying through the ages from the time of the cave dwellers till it became a relic in Plymouth, Massachusetts. (12-16)

*WATERLOO, STANLEY: *The Story of Ab.* Doubleday. A fascinating story of a cave-man. (12-16)

A great deal of scientific information embodied in semi-story form is contained in such books as the following, by Katherine Dopp:

The Early Cave-Men. Rand. (10-12)
The Later Cave-Men. Rand. (10-12)
The Early Sea People. Rand. (10-12)
The Tree-Dwellers. Rand. (10-12)

VII. SOME PRACTICAL BOOKS

1. APPLIED SCIENCE

(See also book lists under "Vocations and Industry" and "Occupations and Handicrafts.")

ADAMS, J. H.: *Harper's Electricity Book for Boys.* Harper. A good reference book which contains descriptions of different pieces of apparatus and a discussion of electricity in general. (12-16)

ADAMS, J. H.: *Harper's Machinery Book for Boys.* Harper. A practical book which boys like. (12-16)

BOND, A. R.: *The American Boy's Engineering Book.* Lippincott. Explains certain principles of physics and mechanics and tells how to make things at little cost. (12-15)

BOND, A. R.: *Pick, Shovel, and Pluck.* Munn. (12-)

BOND, A. R.: *Scientific American Boy.* Munn. (12-)

BOND, A. R.: *Scientific American Boy at School.* Munn. (12-)

BOND, A. R.: *With Men Who Do Things.* Munn. (12-)

COLLINS, A. F.: *The Book of Electricity.* Appleton. Gives clear directions for making electrical fixtures and for setting up pieces of apparatus. (12-)

COLLINS, A. F.: *The Boys' Book of Submarines.* Stokes. (12-)

COLLINS, A. F.: *Inventing for Boys.* Stokes. (12-)

COLLINS, A. F.: *The Wonders of Chemistry.* Crowell. (12-)

COLLINS, F. A.: *The Boys' Book of Model Aeroplanes.* Century. (12-)

DARROW, F. L.: *The Boys' Own Book of Great Inventions;* ill. with pictures and diagrams. Macmillan. The history of some of the great inventions and of experiments embodying the principles involved. (12-)

GIBSON, C. R.: *The Romance of Modern Photography.* Lippincott. Good for a child interested in photography. (12-)

JONES, B. E.: *Every Boy His Own Mechanic.* Funk & Wagnalls. Practical directions for electric wiring, telephones, etc. (12-)

KNOX, G. D.: *All about Electricity.* Funk & Wagnalls. (12-)

KNOX, G. D.: *All about Engineering.* Funk & Wagnalls. (12-)

MORGAN, A. P.: *The Boy's Home Book of Science and Construction.* Lothrop. The physics and chemistry of many simple experiments explained. (12-)

TURNER, C. C.: *Aircraft of Today.* Lippincott. Authentic and interesting material simply treated. (12-)

TURNER, C. C.: *The Marvels of Aviation.* Lippincott. (12-)

TURNER, C. C.: *The Romance of Aeronautics.* Lippincott. (12-)

*VAN METRE, T. W.: *Trains, Tracks, and Travel.* Simmons. (10-14)

WILLIAMS, ARCHIBALD: *How It Is Made.* Nelson. (12-)

WILLIAMS, ARCHIBALD: *The Romance of Modern Engineering.* Lippincott. (12-)

WILLIAMS, ARCHIBALD: *The Romance of Modern Mechanism.* Lippincott. (12-)

WILLIAMS, ARCHIBALD: *The Romance of Modern Mining.* Lippincott. (12-)

WILLIAMS, H. S.: *Practical Radio.* Funk. (12-)

YATES, R. F., and PACENT, L. G.: *The Complete Radio Book.* Century. Discusses the principles and application of radio. (12-)

ZERBE, J. S.: *Automobiles.* Cupples. (12-)

ZERBE, J. S.: *Motors.* Cupples. Practical directions for mechanics. (12-)

2. PHYSIOLOGY AND HYGIENE

(For other books on physiology and hygiene, see the Gulick Hygiene Series.)

CAMP, WALTER: *The Daily Dozen.* Reynolds. Health-giving exercises by a famous trainer. (12-16)

*GRENFELL, W. T.: *Yourself and Your Body.* Scribner. The distinguished author tells his two boys, eleven and thirteen years old, about our bodies. (12-16)

GULICK, L. H.: *The Efficient Life.* Doubleday. Suggestive and helpful in leading one to be efficient. (12-16)

GULICK, MRS. C. E.: *Emergencies.* Ginn. Instruction about what to do in case of accidents and how to avoid them. (12-16)

HALL, W. S.: *Youth and Its Problems.* Winston. Simple, direct, and wholesome teaching regarding sex problems, personal hygiene, and eugenics. (12-16)

HOOD, M. G.: *For Girls and the Mothers of Girls.* Bobbs. An exceedingly helpful book in its field. (12-16)

HUTCHINSON, WOODS: *The Child's Day.* Houghton. Describes what is good for a child with respect to fresh air, food and sleep, work and play. (10-12)

HUTCHINSON, WOODS: *The New Handbook of Health.* Houghton. (10-12)

KINNE, HELEN, and COOLEY, A. M.: *Clothing and Health.* Macmillan. (12-16)

LATIMER, C. W.: *Girl and Woman.* Appleton. A book to put into the hands of adolescent girls. (12-16)

LOWRY, E. B.: *Confidences.* Forbes. Sex instruction through analogous instruction concerning birds and flowers. (12-16)

MORLEY, M. W.: *A Song of Life.* McClurg. Tells of the beginnings of life in all living things. (12-16)

PAYNE, E. G.: *We and Our Health.* American Viewpoint Society. (10-12)

3. CITIZENSHIP AND GOVERNMENT

AUSTIN, O. P.: *Uncle Sam's Secrets.* Appleton. (12-16)

*DU PUY, W. A.: *Uncle Sam's Modern Miracles.* Stokes. Accounts of how the Federal government conquers contagion, reveals weather secrets, transforms the deserts, helps the Indians, and improves country roads. (12-)

DU PUY, W. A.: *Uncle Sam, Wonder Worker.* Stokes. (12-)

FRASER, C. C.: *The Young Citizen's Own Book.* Crowell. A book which answers many questions in the minds of young people. (12-)

HASKIN, F. J.: *The American Government.* Lippincott. Much information popularly presented. (12-)

HUGHES, R. O.: *Community Civics.* Allyn. (12-)

JOHNSON, J. F.: *We and Our Work.* Boni. Information concerning labor, capital, industry, laws, and government. (12-)

*MARRIOTT, CRITTENDEN: *Uncle Sam's Business.* Harper. (12-)

PARSONS, GEOFFREY: *The Land of Fair Play.* Scribner. An interesting book on civics, which draws analogies between the activities of our government and childhood games. (12-16)

4. VOCATIONS AND INDUSTRY

*CENTER, S. S.: *The Worker and His Work.* Lippincott. Descriptions of many of the activities by which men and women throughout the world make a living. (12-)

COOPER, C. R.: *Under the Big Top.* Little. An authentic account of the circus business. (12-15)

CRUMP, IRVING: *The Boys' Book of Firemen.* Dodd. Accounts of every phase of a fireman's work. (12-15)

CRUMP, IRVING: *The Boys' Book of Policemen.* Dodd. (12-)

CRUMP, IRVING: *The Boys' Book of Railroads.* Dodd. (12-)

GIBSON, C. R.: *The Romance of Modern Manufacture.* Lippincott. An account of industrial methods and processes. (12-15)

HENDRICK, ELWOOD: *Opportunities in Chemistry.* Harper. A presentation of the opportunities offered by modern chemistry. (14-)

*JACKSON, B. A., and OTHERS: *Opportunities of Today for Boys and Girls.* Century. (12-16)

NEWLAND, H. O.: *The Romance of Modern Commerce.* Lippincott. (12-15)

NORWOOD, E. P.: *The Other Side of the Circus.* Doubleday. A boy's inside view of a circus. (12-15)

*MOFFETT, CLEVELAND: *Careers of Danger and Daring.* Century. Accounts of the courage and achievements of balloonists, deep-sea divers, steeple-climbers, ocean and river pilots, bridge-builders, firemen, acrobats, wild-beast trainers, locomotive engineers, and men who handle dynamite. (12-)

SMITH, E. B.: *The Country Book.* Stokes. An account of the work of country people. (10-12)

SMITH, H. L.: *Your Biggest Job.* Appleton. A useful book in leading boys to remain in school. (14-)

SURFACE, G. T.: *The Story of Sugar.* Appleton. A discussion of sugar refining. (12-14)

5. GARDENING

BARNES, P. T.: *House Plants.* Doubleday. A description of plants for indoor growing. (12-)

DUNCAN, FRANCES: *Mary's Garden and How It Grew.* Century. A good manual on gardening, written in the form of a story. (10-12)

DUNCAN, FRANCES: *When Mother Lets Us Garden.* Moffat. (10-12)

FRENCH, ALLEN: *The Beginner's Garden Book.* Macmillan. (12-14)

FULLERTON, E. L.: *The Book of the Home Garden.* Appleton. Explicit and simple directions which a child may easily follow. (12-16)

KEELER, H. L.: *Our Garden Flowers;* ill. Scribner. Entertaining and accurate text. (14-)

RION, HANNA: *Let's Make a Flower Garden.* McBride. Contains excellent and specific directions for gardening. (10-)

SHAW, E. E.: *Garden Flowers of Autumn.* Doubleday. A good flower manual, fully illustrated. (12-)

SHAW, E. E.: *Garden Flowers of Spring.* Doubleday. (12-)

SHAW, E. E.: *Garden Flowers of Summer.* Doubleday. (12-)

THOMAS, H. H.: *The Complete Amateur Gardener.* Funk. A well illustrated book, helpful to the young person interested in gardening. (14-)

VERRILL, A. H.: *Harper's Book for Young Gardeners.* Harper. (12-)

WOOLSON, G. A.: *Ferns and How to Grow Them.* Doubleday. (14-)

6. OCCUPATIONS AND HANDICRAFTS

(See also the books listed under "Applied Science" and "Vocations and Industry.")

ADAMS, H. M.: *When Mother Lets Us Model.* Dodd. (10-12)

ADAMS, J. D.: *When Mother Lets Us Carpenter.* Dodd. (10-12)

BEARD, LINA, and BEARD, A. B.: *The American Girl's Handybook.* Scribner. (10-14)

BEARD, LINA, and BEARD, A. B.: *Little Folks' Handybook.* Scribner. (10-14)

BEARD, LINA, and BEARD, A. B.: *Things Worth Doing and How to Do Them.* Scribner. (10-14)

BEARD, LINA, and BEARD, A. B.: *What a Girl Can Make and Do.* Scribner. (10-14)

GOLDSMITH, MILTON: *Practical Things with Simple Tools.* Sully. Tells how to make toys and useful articles. (9-14)

HALL, A. N.: *The Boy Craftsman.* Lothrop. Describes the making of a boy's workshop, the handling of tools, the making of various things with them, and the process of printing. (10-14)

HALL, A. N.: *Carpentry and Mechanics for Boys.* Lothrop. (12-14)

HALL, A. N.: *Handicraft for Handy Boys.* Lothrop. (12-14)

HALL, A. N.: *The Handy Boy.* Lothrop. (12-14)

HALL, A. N.: *Home-made Toys for Girls and Boys.* Lothrop. (12-14)

HALL, A. N., and PERKINS, DOROTHY: *Handicraft for Handy Girls.* Lothrop. Directions for carpentry and mechanical work. (12-14)

JAMES, G. W.: *Practical Basket-Making.* Flanagan. Good directions for making baskets. (12-14)

JOHNSTON, CONSTANCE: *When Mother Lets Us Cook.* Dodd. Clear and helpful. (10-12)

JOHNSTON, CONSTANCE: *When Mother Lets Us Help.* Dodd. (10-12)

MARTEN, W. S.: *Manual Training—Play Problems for Boys and Girls.* Macmillan. Directions for making many useful things. (10-15)

POLKINGHORNE, R. K., and POLKINGHORNE, M. I. R.: *Toy Making in School and Home.* Stokes. A very complete book which tells how to make all kinds of toys. (10-14)

RICH, G. E.: *When Mother Lets Us Make Paper Box Furniture.* Dodd. (10-)

RICH, G. E.: *When Mother Lets Us Make Toys.* Dodd. A practical manual for a young child who wishes to make things. (10-)

WHEELER, C. G.: *Woodworking; a Handbook for Beginners.* Putnam. (12-16)

WHITE, MARY: *How to Make Baskets;* ill. Doubleday. (10-12)

WHITE, MARY: *More Baskets and How to Make Them.* Doubleday. (12-16)

YATES, R. F.: *Boys' Book of Model Boats.* Century. (12-16)

7. SPORTS AND AMUSEMENTS

ADAMS, J. H.: *Harper's Outdoor Book for Boys.* Harper. (10-15)

BEARD, D. C.: *The American Boy's Handy Book of Camplore and Woodcraft.* Lippincott. Tells how to prepare a camp, build a camp-fire, etc. (12-)

BEARD, D. C.: *The Field and Forest Handy Book.* Scribner. (12-)

BEARD, D. C.: *Shelters, Shacks, and Shanties.* Scribner. (12-)

BEARD, LINA, and BEARD, A. P.: *On the Trail.* Scribner. A book for girls on the plan that boys' books of the same kind have been. (12-)

CAMP, WALTER: *Football Without a Coach;* illustrated with diagrams. Appleton. (14-)

CANFIELD, DOROTHY, and OTHERS: *What Shall We Do Now?* Stokes. A popular book describing children's games, amusements, and occupations. (10-12)

CAVE, EDWARD: *The Boy Scout's Hike Book and Camp Book.* Doubleday. Clear directions for making camp, breaking camp, etc. (12-14)

CHELEY, F. H.: *The Boys' Book of Camp-Fires.* Wilde. Practical information about camping. (12-)

COLLINS, F. A.: *The Book of Magic.* Appleton. (12-16)

DIXIE, RAYMOND: *The Boy Magician.* Lothrop. A book which furnishes boys with ideas for entertainment. (10-)

GRINNELL, G. B., and SWAN, E. L.: *Harper's Camping and Scouting.* Harper. A practical guide for camping. (10-)

JESSUP, ELON: ill. by Charles Cartwright. *The Boys' Book of Canoeing.* Dutton. (12-)

KEPHART, HORACE: *Camp Cookery.* Macmillan. Almost the only book of its kind. (12-)

KEPHART, HORACE: *Camping and Woodcraft.* Macmillan. An excellent book of its kind. (12-14)

MARKS, JEANETTE: *Vacation Camping for Girls.* Appleton. (12-)

LUCAS, E. V., and LUCAS, ELIZABETH: *Three Hundred Games and Pastimes.* Macmillan. (10-)

RHEAD, L. J.: *The Book of Fish and Fishing.* Scribner. A good reference book. (12-)

SETON, E. T.: *The Book of Woodcraft.* Doubleday. (12-)

SETON, E. T.: *Woodcraft Manual for Boys.* Doubleday. (12-)

SETON, E. T.: *Woodcraft Manual for Girls.* Doubleday. (12-)

WHITE, S. E.: *The Forest.* Doubleday. An inspiring book for those who love the open. (12-)

D. PICTURE BOOKS

I. EDITIONS OF MOTHER GOOSE

A Nursery Rhyme Picture Book, Number One. Ill. by Leslie Brooke. Warne.
Mother Goose in Silhouettes. Cut by Katherine Buffum. Houghton.
Mother Goose. Ill. by C. B. Falls. Doubleday.
Nursery Rhymes. Ill. by C. L. Fraser. Knopf.
Mother Goose. Ill. by Kate Greenaway. Warne.
Nursery Rhyme Books. Ill. by Willebeek le Mair. McKay.
Mother Goose. Ill. by Arthur Rackham. Century.
Mother Goose. Ill. by E. Boyd Smith. Putnam.
Mother Goose. Ill. by Jessie Wilcox Smith. Dodd.
The Little Mother Goose. Ill. by Jessie Wilcox Smith. Dodd.
The Real Mother Goose. Ill. by B. F. Wright. Rand.
The Only True Mother Goose. Lothrop. An exact reproduction of the text and illustrations of the original edition published in Boston in 1833.

II. A FEW OTHER PICTURE BOOKS

ADELBORG, OTTILIA: *Clean Peter and the Children of Grubbylea.* Longmans.

BAKER, MARY, ill.: *The Black Cats and the Tinker's Wife.* Verses by Margaret Baker. Duffield. Contains silhouette pictures of great merit.

BANNERMAN, HELEN: *The Story of Little Black Sambo.* Stokes.

BEDFORD, F. D., ill.: *Four-and-Twenty Toilers.* Verses by E. V. Lucas. McDevitt-Wilson. An English picture book of trades.

BOUTET DE MONVEL, L. M., ill.: *La civilitè puérile et honnête.* Plon, Nourrit et Cie.

BOUTET DE MONVEL, L. M., ill.: *Filles et garçons.* Librairie Hachette.

BOUTET DE MONVEL, L. M., ill.: *Jeanne d'Arc.* McKay.

BOUTET DE MONVEL, L. M., ill.: *Nos enfants.* Librairie Hachette.

BROOKE, L. L., ill.: *Johnny Crow's Garden.* Warne.

BROOKE, L. L., ill.: *Johnny Crow's Party.* Warne.

BROOKE, L. L., ill.: *The Tailor and the Crow.* Warne.

CALDECOTT, RANDOLPH, ill.: *The Caldecott Picture Books.* Warne.

The Caldecott picture books may be had in the following ways:

(a) In sixteen separate limp paper-covered books under the following titles:
John Gilpin.
The House That Jack Built.
The Babes in the Wood.
An Elegy on the Death of a Mad Dog.
Three Jovial Huntsmen.
Sing a Song of Sixpence.
The Queen of Hearts.
The Farmer's Boy.
The Milkmaid.
Hey Diddle Diddle, and *Baby Bunting.*
A Frog He Would A-Wooing Go.
The Fox Jumps over the Parson's Gate.
Come, Lasses and Lads.
Ride a Cock Horse and *A Farmer Went Trotting.*
Mrs. Mary Blaize.
The Great Panjandrum Himself.

(b) In four volumes, each volume containing four books arranged consecutively as in the list above, linen cloth, boards; under the following titles:
Randolph Caldecott's Picture Book.
Randolph Caldecott's Picture Book, No. 2.
Randolph Caldecott's the Hey Diddle Diddle Picture Book.
Randolph Caldecott's the Panjandrum Picture Book.

(c) In two volumes of Caldecott's collections, each containing eight titles as arranged above, cloth, gilt; under the following titles:
Randolph Caldecott's Collection of Pictures and Songs.
Randolph Caldecott's Second Collection of Pictures and Songs.

COX, PALMER: *The Brownies: Their Book.* Century.

CRANE, WALTER: *The Walter Crane Picture Books.* Dodd.

**DARWIN, BERNARD, and DARWIN, ELINOR: *The Tale of Mr. Tootleoo.* Harper.

DAY, MAURICE, ill.: *Jane, Joseph, and John.* Verses by Ralph Bergengren. Atlantic.

DUNLAP, HOPE, ill.: *The Pied Piper of Hamelin.* Poem by Robert Browning. Rand.

**Eden, Denis, ill.: *A Guide to Caper.* With text by Thomas Bodkin. Doran. A new and fascinating type of picture book.

**Falls, C. B., ill.: *The A B C Book.* Doubleday. The colored woodcuts in this book make it one of the most unusual animal books available.

Francis, J. G., ill.: *A Book of Cheerful Cats and Other Animated Animals.* Century.

**Fraser, C. L., ill.: *The Luck of the Bean-Rows.* Text by Charles Nodier. O'Connor.

Grant, Gordon: *The Story of the Ship.* McLoughlin. A picture book which shows the history of the ship from the Egyptian ship of 1600 B.C. to the present.

Greenaway, Kate, ill.: *Marigold Garden.* Warne.

Greenaway, Kate, ill.: *The Pied Piper of Hamelin.* Warne.

Greenaway, Kate, ill.: *Under the Window.* Warne.

Headland, I. T., tr.: *Chinese Mother Goose Rhymes.* Revell.

Hoffman, Heinrich: *Slovenly Peter.* Winston.

**Jones, David, ill.: *The Town Child's Alphabet.* With verses by Eleanor Farjeon. The Poetry Bookshop, London.

Le Mair, Willebeek, ill.: *The Children's Corner.* McKay.

Le Mair, Willebeek, ill.: *Little People.* McKay.

**Leroy, Adrien, ill.: *Gargantua;* tr. by F. S. Hoppin. Duffield. A highly decorative edition of a famous tale.

Liddell, Mary: *Little Machinery;* ill. by the author. Doubleday.

**Nielsen, Kay, ill.: *Fairy Tales by Hans Andersen.* Doran. One of the best series of illustrations ever made for the Andersen tales.

**Petersham, Maud, and Petersham, Miska, ills.: *The Poppy Seed Cakes.* With text by Margery Clark. Doubleday.

Potter, Beatrix: *The Tailor of Gloucester.* Warne.

Potter, Beatrix: *The Tale of Benjamin Bunny.* Warne.

Potter, Beatrix: *The Tale of Jemima Puddle Duck.* Warne.

Potter, Beatrix: *The Tale of Johnny Town-Mouse.* Warne.

Potter, Beatrix: *The Tale of Mrs. Jeremy Fisher.* Warne.

Potter, Beatrix: *The Tale of Mrs. Tiggy-Winkle.* Warne.

Potter, Beatrix: *The Tale of Mrs. Tittlemouse.* Warne.

Potter, Beatrix: *The Tale of Mr. Todd.* Warne.

Potter, Beatrix: *The Tale of Peter Rabbit.* Warne.

Potter, Beatrix: *The Tale of Pigling Bland.* Warne.

POTTER, BEATRIX: *The Tale of Squirrel Nutkin.* Warne.

POTTER, BEATRIX: *The Tale of the Flopsy Bunnies.* Warne.

POTTER, BEATRIX: *The Tale of Timmy Tiptoes.* Warne.

POTTER, BEATRIX: *The Tale of Tom Kitten.* Warne.

POTTER, BEATRIX: *The Tale of Two Bad Mice.* Warne.

**POWNALL, GILBERT, ill.: *Traveler's Joy.* With text by D. C. Calhorp. Knopf. A new and most original picture book.

**PRICE, LUXOR: *The All Mother Goose Panorama.* Stokes. A wall decoration that is unique in its expression of child-like ideas for pictures.

**ROBERTS, JACK: *The Wonderful Adventures of Ludo, the Little Green Duck.* Duffield. Among the best of recent picture books.

**ROTHENSTEIN, W. M., ill.: *The Country Child's Alphabet.* With verses by Eleanor Farjeon. The Poetry Bookshop, London. Illustrations of great distinction.

SARG, TONY, ill.: *The Cock, the Mouse, and the Little Red Hen.* The text by Félicité Lefèvre. Jacobs.

**SLEIGH, BERNARD: *An Ancient Mappe of Fairyland.* Dutton. A most valuable device for showing the treasures to be found in children's literature.

SMITH, E. B.: *After They Came Out of the Ark.* Houghton.

SMITH, E. B.: *Chicken World.* Putnam.

SMITH, E. B.: *The Farm Book.* Houghton.

SMITH, E. B.: *The Railroad Book.* Houghton.

SMITH, E. B.: *The Seashore Book.* Houghton.

SMITH, E. B.: *The Story of Noah's Ark.* Houghton.

SMITH, E. B.: *The Story of Our Country.* Houghton.

VAN LOON, H. W.: *Ancient Man.* Boni and Liveright. A picture book in which maps help to tell the story.

E. SOME SIGNIFICANT BOOKS IN THE DEVELOPMENT OF CHILDREN'S LITERATURE NOT INCLUDED IN OTHER BIBLIOGRAPHIES

AIKEN, JOHN, and BARBAULD, ANNA L.: *Eyes and No Eyes.* Heath. One of the early books which attempt to interest children in the world about them. (10-12)

ALCOTT, L. M.: *Eight Cousins;* ill. by H. R. Richards. Little. The story of the mischief and fun of a girl and her seven boy cousins. (12-14)

ALCOTT, L. M.: *Jack and Jill;* ill. by H. R. Richards. Little. Tells of a wholesome boy- and girl-comradeship. (12-14)

*ALCOTT, L. M.: *Little Men;* ill. by Reginald Birch. Little. Tells of a school for boys which was kept by one of the "Little Women." (12-14)

*ALCOTT, L. M.: *Little Women;* ill. by A. B. Stephens. Little. An excellent story for girls, the material for which was largely drawn from the girlhood of the author. (12-14)
*Same; ill. by J. W. Smith. Little.
*Same; ill. by M. V. Wheelhouse. Bell.

ALCOTT, L. M.: *An Old-fashioned Girl;* ill. by J. W. Smith. Little. (12-14)

ALCOTT, L. M.: *Under the Lilacs;* ill. by A. B. Stephens. Little. (12-14)

*BUNYAN, JOHN: *The Pilgrim's Progress;* ill. by L. J. Rhead, G. W. Rhead, and Frederic Rhead. Century. (14-16)
Same; ill. by George Cruikshank. Oxford.
Same: Scott.

COOLIDGE, SUSAN (pseud. of S. C. WOOLSEY): *What Katy Did at School.* Little. (10-12)

DICKENS, CHARLES: *A Child's History of England.* Scribner; Houghton. A more interesting than accurate history of England from the Roman Conquest to the accession of Queen Victoria in 1837. (14-)

DODGE, M. M.: *Donald and Dorothy.* Century. A story of fourteen-year-old twins who have to prove their relationship. (12-14)

EDGEWORTH, MARIA: *The Parent's Assistant.* Macmillan. Moralistic, but enjoyed by some young girls. (12-16)

EWING, J. H.: *The Brownies;* ill. by Alice B. Woodward. Macmillan. (10-12)

EWING, J. H.: *The Great Emergency;* ill. by M. V. Wheelhouse. Macmillan. (10-12)

EWING, J. H.: *Jackanapes and Other Tales;* ill. by C. E. Brock. Macmillan. (10-12)

EWING, J. H.: *Jan of the Windmill;* ill. by M. V. Wheelhouse. Macmillan. (10-12)

EWING, J. H.: *Lob-Lie-by-the-Fire;* ill. by Alice B. Woodward. Macmillan. (10-12)

EWING, J. H.: *Six to Sixteen;* ill. by M. V. Wheelhouse. Macmillan. (10-12)

EWING, J. H.: *The Story of a Short Life.* Little. (10-12)

Goody Two Shoes, The History of; ed. by Charles Welsh. Attributed to Oliver Goldsmith. Heath. The first story published in England which was intended to entertain children. (8-10)
Same; ill. by Walter Crane. Dodd.

GREENWOOD, GRACE (pseud. of MRS. S. J. [CLARKE] LIPPINCOTT): *Merrie England.* Ginn. Stories and legends of early England associated with such historic spots as the Tower, Westminster Abbey, and Kenilworth Castle. (12-14)

HUGHES, THOMAS: *Tom Brown's School Days;* ill. by Louis Rhead. Harper. A picture of boy life at Rugby under the famous Dr. Arnold. (12-16)
Same; ill. by Hugh Thomson. Phillips.
Same: Macmillan; Houghton; Scott.

JEWETT, S. O.: *Betty Leicester.* Houghton. The story of a motherless girl and her love for her father. (12-14)

LAMB, CHARLES, and LAMB, MARY: **Tales from Shakespeare;* ill. by Arthur Rackham. Dutton. An excellent retelling of the comedies and the tragedies. (12-16)
*Same; ill. by N. M. Price. Scribner.
Same; ill. by Louis Rhead. Harper.
Same; ill. by Walter Paget. Dutton.
*Same; ill. by E. S. G. Elliott. McKay.

SHERWOOD, MARGARET: *The Fairchild Family.* Stokes. An old-fashioned tale of the doings of three children who were "naughty and good, happy and sorrowful, when George the Third was still on the throne." (12-14)

TWAIN, MARK (pseud. of S. L. CLEMENS): *Tom Sawyer;* ill. by Worth Brehm. Harper. The story of a boy who is full of mischief and fun. (12-14)

TWAIN, MARK (pseud. of S. L. CLEMENS): *Adventures of Huckleberry Finn.* Harper. (12-14)

WHITE, E. O.: *The Blue Aunt;* ill. by Katherine Pyle. Houghton.

WHITE, E. O.: *A Borrowed Sister.* Houghton. What an only child did during one year when another little girl came into the family. (12-14)

WHITE, E. O.: *Ednah and Her Brothers.* Houghton.

WHITE, E. O.: *A Little Girl of Long Ago.* Houghton.

WHITE, E. O.: *Peggy in Her Blue Frock;* ill. by A. B. Preston. Houghton.

A COURSE OF STUDY

The following course of study by reason of its not being planned for any school or system of schools is even more tentative than is the usual course of study, although the latter also when efficiently planned leaves much to the initiative of the individual teacher. This course is designed chiefly to offer aid and suggestion for the enrichment of such courses in literature as may be prescribed in various grades. Since children differ widely in their interests and abilities, the literature that appeals must be correspondingly various. Hence the lists of material for each grade are fairly comprehensive though they do not pretend to be exhaustive. *In one year in any grade only a small portion of each list would probably be covered, but the teacher needs the help that she finds in lists of generous proportions.* Additional material may be found in the book lists accompanying the chapters dealing with types of literature, and help with the problems of presentation may be found in Chapters One, Two, Three, and Four.

The reading and the literature periods in all grades should be quite distinct. In the former the children, under the direction of the teacher, take the initiative and attempt to master the mechanics of reading. In the literature period the teacher usually takes the initiative and does a large part of the work. Her chief aim should be to make good stories and poetry so entertaining and appealing that the children, when they have attained facility in reading for themselves, will have a liking for that which is beautiful, wholesome, and stimulating. In general, the principles discussed in the text and illustrated in this course of study represent what is being done in various progressive schools throughout the country to make the appreciation of literature vital and significant

in the lives of children. This is quite in line with the newer and broader ideal of appreciation so well described by Dr. Franklin Bobbitt as "an understanding and appreciation of human-kind and human affairs and the general setting of the great human drama."[1]

The references cited for the material in this course of study will enable the teacher to widen her acquaintance with the best writers for children as well as to become familiar with the more representative collections of literature for children. In purchasing books for the school library and in guiding home reading such lists should prove most helpful. Such reading may be carried on individually or used as needed in the development of many school projects. Furthermore this course of study furnishes, especially for the upper grades, practical suggestions for home reading and study that will serve to supplement the courses in social science as well as those in literature. References to textbooks have been omitted because such material is generally familiar to the teacher and easily accessible in the schools.

In order that the teacher may find this course of study as richly suggestive as possible the following annotations have been added to the graded material. All stories especially suitable for telling are starred. All material that is comparatively new or has recently come into use is double starred. Material particularly suitable for holidays or festivals is indicated by means of capital letters preceding titles. The key to this scheme is given below.

A—Christmas
B—Easter (including all spring festivals)
C—Halloween
D—Patriotic days (including Columbus Day, Lincoln's Birthday, Washington's Birthday)
E—Thanksgiving

[1] Bobbitt, Franklin. *The Curriculum*. Ch. 18. "Reading as a Leisure Occupation." Houghton. 1918.

References for the stories included among the selections for each grade may be found by means of the Key for Stories. The numbers following titles of stories in the Course of Study refer to corresponding numbers in the Key, given to sources in which the selections appear. When several numbers follow a title the first number indicates the form best suited for story-telling. When a name follows a title it is that of the author, or of a reliable editor or compiler. For Key to Stories, see pages 330 ff.

References for the poems included among the selections for each grade may be found by means of the Key for Poems. The numbers following titles of poems in the Course of Study refer to corresponding numbers in the Key, given to sources in which the selections appear. The name of the author follows each title. For Key to Poems, see pages 338 ff.

KINDERGARTEN

(For Children of about 4-5 Years)

STORIES

**"Another Little Red Hen." 114.
**"Away-She-Go," Dixon, Maynard. 65.
A*The Birth of Christ. (Luke ii, 1-20; Matthew ii, 1-11.) 23, 179.
*"The Bun," Carrick, Valery. 36.
*"The Cat and the Mouse." 108, 52, 57, 216.
*"The Gingerbread Boy." 180, 52, 152.
D**"The Grocery Man," Mitchell, L. S. 150.
*"Henny-Penny." 108, 183, 198, 216.
*"How Jack Went to Seek His Fortune." 108, 79, 114, 183.
***"How Spot Found a Home," Mitchell, L. S. 150.
B*"Johnny Crow's Garden," Brooke, Leslie. 26.
***"The Journey," Mitchell, L. S. 150.
"The Little Half-Chick." 214, 132, 152, 187.
***"The Little Hen and the Rooster," Mitchell, L. S. 150.
***"The Little House," Carrick, Valery. 36.
*"The Little Red Hen and the Wheat." 114, 52, 152.
***"Marni Gets Up in the Morning," Mitchell, L. S. 150.
***"Mr. Samson Cat," Carrick, Valery. 36.
*"The Old Woman and Her Pig." 108, 114, 216.
***"The Rooster and the Hens," Mitchell, L. S. 150.
*"Scrapefoot." 112, 216.
*"The Story of Little Black Sambo," Bannerman, Helen. 18, 99.
*"The Tale of Benjamin Bunny," Potter, Beatrix. 169.
*"The Tale of Peter Rabbit," Potter, Beatrix. 170.
*"The Three Billy-Goats Gruff." 204, 58, 95, 216.
*"The Three Little Pigs." 108, 57, 114, 210, 216.
*"The Travels of a Fox." 114.
D*"Wee Pumpkin's Thanksgiving," Bigham, Madge. 24.
A*"Wee Robin's Christmas Song." 216.

*For meaning of the stars, letters, and numbers, see pages 290-291.

POEMS

"All Things Bright and Beautiful," Rand, William. 74.
**"The Bandog," De la Mare, Walter. 22.
**"The Barber's," De la Mare, Walter. 22.
D. "A Birthday Gift," Rossetti, Christina. 75.
"Boats Sail on the River," Rossetti, Christina. 58, 75.
**"Bread and Cherries," De la Mare, Walter. 22.
B. "Daisies," Sherman, F. D. 60.
E. "I Saw Three Ships." 75.
**"Little Baby Pussies," Wynne, Annette. 77.
**"The Little Turtle," Lindsay, Vachel. 68.
**"Mouse," Conkling, Hilda. 12.
**"My Kitty," Mitchell, L. S. 49.
Nursery Rimes from Mother Goose. 50.
"Blow, Wind, Blow"
"Humpty Dumpty"
"Jack and Jill"
"Jack Horner"
"Mistress Mary"
"Pussy Cat"
"Simple Simon"
"Sing a Song of Sixpence"
(For editions, see pp. 227 and 282.)
"Snowflakes," Dodge, M. M. 75.
**"Thirsty," Bergengren, Ralph. 3.
**"The Three Foxes," Milne, A. A. 48.
"Twinkle, Twinkle, Little Star," Taylor, Jane. 74.
B. "Who Has Seen the Wind?" Rossetti, Christina. 58, 70.
B**"The Windy Day," Wynne, Annette. 77.

FIRST GRADE

(For Children of 6-7 Years)

STORIES

"Belling the Cat." 183, 152, 199, 216.
C**"The Black Cats and the Tinker's Wife," Baker, Mary, and Baker, Margaret. 11.

**"The Bojabi Tree," Rickert, Edith. 175.
**"The Careless Chicken," Krakemsides, Baron. 126.
A*The Christ Child. (Luke ii, 1-20; Matthew ii, 1-11.) 23, 179.
**"The Cock and the Hen." 197.
*"The Cock, the Mouse, and the Little Red Hen." 136.
C. "Dame Wiggins of Lee and Her Seven Wonderful Cats." 56.
**"The Dog, the Brownie, and the Bramble Patch," Baker, Mary, and Baker, Margaret. 12.
*"The Doll in the Grass." 58, 152a, 214.
A*"The Elves and the Shoemaker." 216, 79, 95, 114, 183.
E*"The First Thanksgiving," Wiggin, K. D. 213.
***"The Fog Boat Story," Mitchell, L. S. 150.
***"Hammer, Saw, and Plane," Mitchell, L. S. 150.
*"How Jack Went to Seek His Fortune." 52, 108.
***"How the Engine Learned the Knowing Song," Mitchell, L. S. 150.
*"How the Singing Water Got to the Tub," Mitchell, L. S. 150.
E. "How the Woodpecker Got Its Red Head." 51, 157.
"Johnny and the Goats." 152.
*"The Lad Who Went to the North Wind." 59, 199, 204.
*"The Lambikin." 111, 52, 216.
E**"The Leaf Story," Mitchell, L. S. 150.
B**"The Little Grey Goose." 137.
*Moses and the Bulrushes. (Exodus ii.) 23.
**"Pedro's Feet," Mitchell, L. S. 150.
*"A Quick-running Squash," Aspinwall, Alicia. 5.
**"The Sad Garden Toad," Bullard, Marion. 31a.
*"The Straw Ox," 217, 95, 189.
"Taper Tom." 205, 144, 159.
**"Tell 'em Again Tales," Glackens, Marguerite. 72.
**"Tyke-y, His Book and His Mark," Whitney, Elinor. 211.
*"The Wolf and the Seven Kids." 217, 77, 79.
**"The Wonderful Adventures of Ludo, the Little Green Duck," Roberts, Jack. 177.

POEMS

**"Animal Crackers," Morley, Christopher. 68.
**"Auto, Auto," Mitchell, L. S. 49.
**"Bunches of Grapes," De la Mare, Walter. 22.
**"Chicken," De la Mare, Walter. 22.
**"The Cupboard," De la Mare, Walter. 22.
E. "The Drum," Field, Eugene. 27.
"The Duel," Field, Eugene. 27, 62.
B**"Easter Day," Wynne, Annette. 77.
**"The Elephant," Bergengren, Ralph. 3.
**"The House," Bergengren, Ralph. 3.
"I Love Little Pussy," Taylor, Jane. 62.
**"A Locomotive," Mitchell, L. S. 49.
**"The Magic Bed," Bergengren, Ralph. 3.
**"Moon, Moon," Mitchell, L. S. 49.
Mother Goose Melodies. 50.
"Baa, Baa, Black Sheep"
"Bobby Shafto"
"The Crooked Man"
"Diddle, Diddle Dumpling"
"Hickory, Dickory, Dock"
"Jack and Jill"
"Jack, Be Nimble"
"Little Bo-Peep"
"Little Boy Blue"
"Little Jack Horner"
"Little Miss Muffet"
"Mary Had a Little Lamb"
"Mistress Mary"
"Old Mother Hubbard"
"Once I Saw a Little Bird"
"Wee Willie Winkie"
(For editions, see pp. 227 and 282.)
B. "On the Grassy Banks," Rossetti, Christina. 58.
**"Poor Henry," De la Mare, Walter. 22.
"Pretty Cow," Taylor, Jane. 75.

"September," Jackson, H. H. 75.
"What Does Little Birdie Say?" Tennyson, Alfred. 66, 75.
**"The Wind," Bergengren, Ralph. 3.
**"The Wind," Mitchell, L. S. 49.

SECOND GRADE

(For Children of 7-8 Years)

STORIES

**"Adventures in Our Streets," Kay, G. A. 115.
*Androcles and the Lion." 109, 108.
**"Big Beasts and Little Beasts," Hellé, Andre. 93.
*"Boots and His Brothers." 204, 59, 95, 152a, 199, 217.
The Boy Samuel. (I Samuel, i, ii, iii.) 23.
B. "Brier Rose." 79, 39, 77, 95, 214.
**"Charlie and His Kitten Topsy," Maxwell, Violet and Hill, Helen. 94.
A*"The Christmas Gift." 190.
*"Diamonds and Toads." 164, 19, 52, 129, 152a.
*"Drakesbill." 214, 19, 95, 133.
A*"East o' the Sun and West o' the Moon." 204, 58, 129, 152b, 214.
*"The Field Mouse and the Town Mouse." 183, 110, 216.
*"The Fisherman and His Wife." 79, 77, 95, 114, 152a, 183, 216.
*"The Frog Prince." 79, 19, 77, 183, 214.
*Gideon, the Warrior. (Judges vi, vii.) 23.
"The Golden Windows," Richards, L. E. 174.
*"The Greedy Cat." 216.
"The History of Little Goody Two Shoes," Ascribed to Goldsmith, Oliver. 73.
C*"The Hobyahs." 112, 114.
A*"A Line of Golden Light," Harrison, Elizabeth. 87.
*"A Little Cinderella," De Huff, Elizabeth. 60.
**"The Little Girl Who Curtsied," Baker, Mary, and Baker, Margaret. 13.
**"The Little Lost Pigs," Orton, H. F. 160.

A. "Little Wolff's Wooden Shoes." 156.
*"Mother Hulda," or "Mother Holle." 79, 77, 133.
*"Mr. Vinegar." 108, 52, 95, 114, 210.
*"Munachar and Manachar." 214, 189.
*"Oeywind and Marit." 191, 95, 152.
*"One-Eye, Two-Eyes, and Three-Eyes." 132, 143, 183, 199.
A. "Perez the Mouse," Coloma, Padre Luis, and Moreton, Lady. 45.
**_Peter Pan Picture Book_. 165.
**"Peter Pea," Grishina, N. J. 80.
**"The Poppy Seed Cakes," Clark, Margery. 43.
**"Shorty," Grishina, N. J. 81.
**"The Story of Mrs. Tubbs," Lofting, Hugh. 139.
B*"The Story without an End." 190, 156.
*"The Sun and the Wind." 110, 52, 152, 183, 199.
**"Susanna's Auction," Boutet de Monvel, L. M. 25.
A*"The Tailor of Gloucester," Potter, Beatrix. 168.
**"Tales and Tags," Latham, A. J. 135.
*"The Valiant Little Tailor." 77, 52, 79, 129, 216.
"Viggo and Beate." 203.
*"Why the Sea Is Salt." 204, 58, 129, 152b, 199, 216.
"The Wise Men of Gotham." 112, 14, 114, 152b, 216.

POEMS

*"The Airplane," Bergengren, Ralph. 3.
"All Things Beautiful," Alexander, C. F. 75.
B. "Apple Blossoms," Bergengren, Ralph. 3.
B. "An Arbor Day Tree." 63.
"Autumn Fires," Stevenson, R. L. 64.
"Baby Seed Song," Nesbit, E. 62, 75.
*"The Band," Bergengren, Ralph. 3.
"Bed in Summer," Stevenson, R. L. 64.
B. "The Brown Thrush," Larcom, Lucy. 10, 62.
A**"A Christmas Folk Song," Reese, L. W. 68, 70.
"The Cow," Stevenson, R. L. 64.
"The Dewdrop," Sherman, F. D. 60.

"Dutch Lullaby," Field, Eugene. 7, 27, 70, 75.
"The Fairies," Allingham, William. 10, 17, 65, 70.
**"Fringed Gentians," Lowell, Amy. 68.
"Good Night and Good Morning," Houghton, Lord. 10, 75.
**"The Great White World," Wynne, Annette. 77.
C**"Hallowe'en," Wynne, Annette. 77.
"How the Leaves Came Down," Coolidge, Susan. 7, 62, 75.
"Hush, the Waves Are Rolling In," Old Gaelic Lullaby. 75.
"Is the Moon Tired?" Rossetti, Christina. 58.
**"It Must Have Been Queer," Wynne, Annette. 77.
**"Jim Jay," De la Mare, Walter. 22, 65.
**"The King's Breakfast," Milne, A. A. 48.
**"Kite Weather," Bergengren, Ralph. 3.
**"Little Bo-Peep and Little Boy Blue," Milne, A. A. 48.
"Little Gustava," Thaxter, Celia. 62, 75.
"The Lost Doll," Kingsley, Charles. 75.
"Marjorie's Almanac," Aldrich, T. B. 75.
"Milking Time," Rossetti, Christina. 58, 75.
**"The Moon's the North Wind's Cooky," Lindsay, Vachel. 68, 70.
"My Bed Is a Boat," Stevenson, R. L. 64.
"My Shadow," Stevenson, R. L. 64.
E**"Not Thankful," Wynne, Annette. 77.
E**"November," Wynne, Annette. 77.
A**Our Christmas Tree," Wynne, Annette. 77.
E**"The Pilgrims Came," Wynne, Annette. 77.
A**"The Postman Is a Happy Man," Wynne, Annette. 77.
B. "The Rain," Stevenson, R. L. 64.
B**"Rain in the Night," Burr, A. J. 68.
B. "Robin Redbreast," Allingham, William. 10, 75.
"The Rock-A-By Lady," Field, Eugene. 27.
**"The Sea-Gull," Mitchell, L. S. 49.
**"The Sleepy Song," Bacon, J. D. 68.
**"Snow Storm," Conkling, Hilda. 12.
B**"Spring Morning," Milne, A. A. 48.
"The Sugar-Plum Tree," Field, Eugene. 27.
"The Swing," Stevenson, R. L. 64.

**"The Swing in the Barn," Bergengren, Ralph. 3.
**"Thanksgiving Day," Wynne, Annette. 77.
B**"There Are Fairies at the Bottom of Our Garden," Fyleman, Rose. 29, 70.
B. "A Thought," Stevenson, R. L. 64.
"Water Noises," Roberts, E. M. 57.
"Where Go the Boats?" Stevenson, R. L. 64, 75.
"The Wind and the Moon," Macdonald, George. 7, 62.
A. "Winter Time," Stevenson, R. L. 64.

THIRD GRADE

(For Children of 8-9 Years)

STORIES

*"The Accomplished and Lucky Teakettle," Williston, T. P. 221.
C. "The Adventures of a Brownie," Craik, D. M. (Miss Mulock). 54.
**"Adventures of Uncle Lubin," Robinson, W. H. 178.
"Aurora and Tithonus." 51, 70, 102, 158.
"Bikku Matti." 203.
B. "The Birch and the Star." 203.
A. "The Birds' Christmas Carol," Wiggin, K. D. 212.
"Brother and Sister." 79, 77, 143, 214.
*"A Bundle of Sticks," Aesop. 110, 183, 218.
*"The Camel and the Pig." 218, 199.
*"The Cat, the Monkey, and the Chestnuts." 183.
The Chariot of Fire and Other Stories of Elijah. (II Kings i, ii.) 23.
*"Cinderella." 164, 19, 52, 95, 114, 129, 152a, 183, 199, 210.
"The Country Where the Mice Eat Iron." 199.
*"The Donkey and the Load of Salt." 51.
E*"The Feast of Tabernacles." 152a.
"The Fire-Bringer," Austin, Mary. 9.
*"Hafiz the Stone-Cutter." 187.
*"Hans in Luck." 79, 52, 77, 144, 183, 199, 216.
C*"Hänsel and Gretel." 79, 52, 77, 129, 152b.
**"In the Beginning," Erleigh, Eva. 67.

*Ishmael and Hagar. (Genesis xxi.) 23.
*"Jack and the Beanstalk." 108, 19, 52, 133, 152a, 183, 199, 210.
**"Jack the Giant-Killer." 108, 19, 52, 129, 143, 183, 199, 210, 214.
C*"The King of the Cats." 108.
**"Little Machinery," Liddell, Mary. 138.
A**"The Little Wooden Doll," Williams, Margery (Mrs. Bianco). 22.
A*"The Magic Fish-Bone," Dickens, Charles. 63.
*Noah and the Ark. (Genesis vi, vii, viii.) 23.
B**"The Peep-Show Man," Colum, Padraic. 50.
**"Piccolo Pomi," Beltramelli, Antonio. 20.
"Pinocchio," Lorenzini, Carlo. 141.
*"The Princess on the Glass Hill." 204, 52, 58, 129, 152b, 214.
*"The Princess Whom No One Could Silence." 204, 58, 216.
"The Prince with the Golden Hand." 200.
*"The Seller of Dreams." 21.
A*"The Silver Cones." 39.
*"Snow-Drop." 77, 52, 79, 95, 133, 143, 199.
*"Snow-white and Rose-red." 129, 52, 152a, 214.
**"The Tale of the Good Cat Jupie," McCoy, Neely. 149.
*"Tom Tit Tot." 108, 52, 114, 144, 216.
*"The Tongue-cut Sparrow," 221, 75, 152a, 161, 199, 216.
"The Tune That Makes the Tiger Drowsy." 199, 218.
*"Urashima." 221, 161.
**_The Velveteen Rabbit_, Williams, Margery (Mrs. Bianco). 220.
*"The Wonderful Teakettle." 221, 199, 216.

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**"After All and after All," Davies, M. C. 68.
**"Alas, Alack," De la Mare, Walter. 22.
"An Answer to a Child's Question," Coleridge, S. T. 55, 75.
**"The Apple-Tree," Fyleman, Rose. 30.
B. "Ariel's Song" (from _The Tempest_), Shakespeare, William. 55, 73.
**"The Balloon Man," Fyleman, Rose. 29.
**"Bird Love," Fyleman, Rose. 29.
**"A Child's Day," De la Mare, Walter. 18.

D**"Columbus," Wynne, Annette. 77.
"Daffy-Down-Dilly," Warner, Susan. 75.
"The Elf and the Dormouse," Herford, Oliver. 62.
"A Fable" (The Mountain and the Squirrel), Emerson, R. W. 55, 65, 70.
**"Fairies," Fyleman, Rose. 29.
**"The Fairies Have Never a Penny to Spend," Fyleman, Rose. 17, 29.
"Fairies of the Caldon Low," Howitt, Mary. 62, 75.
**"The Fairy Tailor," Fyleman, Rose. 30.
**"A Fairy Went A-Marketing," Fyleman, Rose. 29.
"Foreign Children," Stevenson, R. L. 64.
"Foreign Lands," Stevenson, R. L. 64.
**"The Four Friends," Milne, A. A. 48.
"The Golden-Rod," Sherman, F. D. 60.
"Gold Fish," Conkling, Hilda. 13.
**"The Hens," Roberts, E. M. 57, 70.
**"I Stood against a Window," Fyleman, Rose. 29.
"Jack Frost," Setoun, Gabriel. 62.
"Jack in the Pulpit," Smith, Clara. 43.
"Japanese Lullaby," Field, Eugene. 27, 75.
**"Jonathan Jo," Milne, A. A. 48.
"The Kitten and the Falling Leaves," Wordsworth, William. 62, 75.
"Lady Moon," Houghton, Lord. 75.
B. "The Lamb," Blake, William. 5, 41, 75.
"The Land of Story Books," Stevenson, R. L. 62, 64, 70, 75.
D**"Little Columbus," Wynne, Annette. 77.
D**"Memorial Day," Wynne, Annette. 77.
**"Miss T.," De la Mare, Walter. 22, 70.
**"Mrs. Earth," De la Mare, Walter. 22.
**"Nursery Chairs," Milne, A. A. 48.
**"Old Shellover," De la Mare, Walter. 22.
"One, Two, Three," Bunner, H. C. 70, 75.
B. "Out of the Morning," Dickinson, Emily. 24.
"The Owl and the Pussy Cat," Lear, Edward. 40, 54, 70, 71, 75.
"Paper Boats," Tagore, Rabindranath. 68.
C**"The Potatoes' Dance," Lindsay, Vachel. 68.
"Queen Anne's Lace," Newton, M. L. 68.

"Queen Mab," Hood, Thomas. 62.
**"Rainy Morning," Fyleman, Rose. 30.
A. "The Robin's Christmas Eve," Bowen, C. E. 6.
"Seven Times One," Ingelow, Jean. 10, 17, 75.
"The Snowdrop," Tennyson, Alfred. 66.
"The Spider and the Fly," Howitt, Mary. 10, 62.
B. "Spring," Blake, William. 5.
"The Strange Tree," Roberts, E. M. 57.
**"The Tale of Mr. Tootleoo," Darwin, Bernard, and Darwin, Elinor. 15.
D**"The Three Little Ships," Wynne, Annette. 77.
B. "The Tree," Björnson, Björnstjerne. 75.
**"Twinkletoes," Milne, A. A. 48.
**"When Our Land Was New," Milne, A. A. 48.
**"Wishes," Fyleman, Rose. 29.
**"A Wish Is Quite a Tiny Thing," Wynne, Annette. 77.
"The Wonderful World," Rand, W. B. 75.

FOURTH GRADE

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*"Beauty and the Beast." 210, 66, 129, 183.
*Belshazzar's Feast. (Daniel v.) 23.
***"The Blue Rose." 187.
*"The Boy Who Became a Robin." 156, 117, 157.
*Cain and Abel. (Genesis iv.) 23.
*"The Cat That Walked by Himself," Kipling, Rudyard. 121.
A*"The Christmas Cuckoo." 29, 156, 206.
*"Clever Else," 79, 77, 183.
*"Conal, Donal, and Taig," MacManus, Seumas. 147.
*Daniel in the Lions' Den. (Daniel vi.) 23.
*"The Elephant's Child," Kipling, Rudyard. 121.
A*"Felix," Stein, Evaleen. 193.
*"The Flying Dutchman." 182.

*"The Folly of Panic." 187, 10, 95.
A*"Fulfilled." 82, 215.
*The Garden of Eden. (Genesis ii, iii.) 23.
*"The Giant Who Had No Heart in His Body." 204, 58.
*"Gudbrand on the Hillside." 204, 58, 199, 216.
C. "Hedley Kow." 114, 112.
*"How the Camel Got His Hump," Kipling, Rudyard. 121.
*"How the Rhinoceros Got His Skin," Kipling, Rudyard. 121.
*Jonah and the Whale. (Jonah i, ii.) 23.
"Kaa's Hunting," Kipling, Rudyard. 120.
"Letting in the Jungle," Kipling, Rudyard. 124.
*"Little Freddie and His Fiddle." 204, 58.
A. "The Luck Boy of Toy Valley." 39, 152b.
*"The Mirror of Matsuyama." 221, 161, 215.
"Mowgli's Brothers," Kipling, Rudyard. 120.
B*"Old Pipes and the Dryad," Stockton, F. R. 194.
*"The Princess and the Pea," Anderson, H. C. 1.
"Red Dog," Kipling, Rudyard. 124.
"Red Fire," Kipling, Rudyard. 120.
*"Shippeitaro." 156, 217, 221.
B. "The Spring Running," Kipling, Rudyard. 124.
*The Story of Creation. (Genesis i, ii.) 23.
"The Tiger, the Brahman, and the Jackal." 111, 199, 214.
"Tiger! Tiger!" Kipling, Rudyard. 120.
"Tit for Tat." 214, 199, 84, 131.
**"To Your Good Health." 187.
"The Yellow Dwarf." 6, 7, 129, 214.

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D. "America," Smith, S. F. 7.
**"Berries," De la Mare, Walter. 22, 65.
"A Boy's Song," Hogg, James. 25, 31, 39, 45, 56, 62, 75.
A. "A Christmas Carol," Rossetti, Christina. 58, 65.
C**"Dame Hickory," De la Mare, Walter. 23.
"Down-Adown-Derry," De la Mare, Walter. 23.
"Escape at Bedtime," Stevenson, R. L. 56, 64, 65, 70.

"Evening at the Farm," Trowbridge, J. T. 73, 28.
"Field Mouse," Conkling, Hilda. 13.
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"Four Leaf Clover," Higginson, T. W. 67.
**"From the Train," Wilson, Marjorie. 76.
D**Great Washington," Wynne, Annette. 77.
B**"Hide and Seek," De la Mare, Walter. 22.
"A Hunting Song," Coleridge, S. T. 75.
**"I Saw Three Witches," De la Mare, Walter. 23.
"The Jumblies," Lear, Edward. 40, 62, 71.
**"The Jungle Trees," Wilson, Marjorie. 76.
"The Land of Counterpane," Stevenson, R. L. 64, 62.
B. "The Laughing Song," Blake, William. 5, 25, 45.
D. "Lincoln," Wynne, Annette. 77.
"A Lobster Quadrille," Carroll, Lewis. 8, 75.
"Lullaby," Dekker, Thomas. 67.
**"Mockery," Wiggin, K. D. 68.
"Nicholas Nye," De la Mare, Walter. 22, 25.
"Night," Blake, William. 5, 25, 39, 47, 62.
"The Night Wind," Field, Eugene. 27.
"Nikolina," Thaxter, Celia. 73.
B. "The Nurse's Song," Blake, William. 5, 25, 39, 65.
B. "The Piper," Blake, William. 5, 17, 47, 75.
B. "Pippa's Song," Browning, Robert. 62, 25, 45, 65.
*"The Plaint of the Camel," Carryl, C. E. 68.
**"The Rainbow," De la Mare, Walter. 22.
B. "Robert of Lincoln," Bryant, W. C. 10, 62, 63, 75.
**"Rubber," Wilson, Marjorie. 76.
"The Sandpiper," Thaxter, Celia. 10, 28, 62, 63.
**"The Ships of Rio," De la Mare, Walter. 22.
**"Silver," De la Mare, Walter. 22.
"Sir Patrick Spens." 2, 10, 28, 39, 41, 53, 59.
**"Star-Talk," Graves, Robert. 25, 65.
**"The Supper," De la Mare, Walter. 23.
"The Swallows," Arnold, Sir Edwin. 75.
**"Tartary," De la Mare, Walter. 22, 56.

**"Trees," De la Mare, Walter. 22.
**"Tree-Toad," Conkling, Hilda. 12, 17, 65.
**"Velvet Shoes," Wylie, Elinor. 68, 70.
B**"Washington," Wynne, Annette. 77.
"Windy Nights," Stevenson, R. L. 64, 45, 56, 75.
"Wishing," Allingham, William. 26, 62, 63, 75.
"Wood Dove," Conkling, Hilda. 13.
"The World's Music," Setoun, Gabriel. 26, 45, 62, 75.

BOOKS TO BE READ BY THE CHILDREN

Alice's Adventures in Wonderland, Lewis Carroll. Macmillan.
***The American Twins of 1812,* L. F. Perkins. Houghton.
***The American Twins of the Revolution,* L. F. Perkins. Houghton.
Black Beauty, Anna Sewell.
***A Book of Giant Stories,* Kathleen Adams and F. E. Atkinson, eds. Dodd.
The Boy Who Knew What the Birds Said, Padraic Colum. Macmillan.
A. *The Children's Blue Bird,* Mme. Georgette Maeterlinck. Dodd.
***Chi-Wee,* Grace Moon. Doubleday.
***Doctor Dolittle's Circus,* Hugh Lofting. Stokes.
Doctor Dolittle's Post-Office, Hugh Lofting. Stokes.
Doctor Dolittle's Zoo, Hugh Lofting. Stokes.
***The First Days of Man,* F. A. Kummer. Doran.
***The Flying King of Kurio,* W. R. Benét. Doran.
***Hari, the Jungle Lad,* D. G. Mukerji. Dutton.
A, B. *Heidi,* Johanna Spyri. Lippincott; Crowell.
Jataka Tales, E. C. Babbitt. Century.
***The Jungle Man and His Animals,* Carveth Wells. Duffield.
Kari, the Elephant, D. G. Mukerji. Dutton.
***King Penguin,* R. H. Horne. Macmillan.
***Lady Green Satin and Her Maid Rosette,* Baroness Des Chesnez Martineau. Macmillan.
Lisbeth Longfrock, Hans Aanrud. Ginn.
***The Little Blue Man,* E. Giuseppe Fanciulli. Houghton.
The Little Lame Prince, D. M. Craik (Miss Mulock). Lippincott.

Little Mr. Thimblefinger Stories, J. C. Harris. Houghton.
A. *The Lonesomest Doll,* A. F. Brown. Houghton.
The Magic Forest, S. E. White, Macmillan.
Memoirs of a Donkey, Comtesse Sophie de Ségur. Macmillan.
A. *Memoirs of a London Doll,* R. H. Horne. Macmillan.
Merrimeg, William Bowen. Macmillan.
The Mouse Story, K. H. With. Stokes.
A. *Peter Pan in Kensington Gardens,* J. M. Barrie. Scribner.
***Poor Cecco,* M. W. Bianco. Doran.
Reynard the Fox, Joseph Jacobs. Putnam.
***Squiffer,* Hal Garrott. McBride.
Stories of American Life and Adventure, Edward Eggleston. Am. Book Co.
***The Story of Dr. Dolittle,* Hugh Lofting. Stokes.
***Taxis and Toadstools,* R. L. Field. Doubleday.
Through the Looking-Glass, Lewis Carroll.
Water Babies, Charles Kingsley. Macmillan.
Wee Ann, E. C. Phillips. Houghton.
When Molly Was Six, E. O. White. Houghton.
The Wonderful Adventures of Nils, Selma Lagerlöf. Doubleday.

FIFTH GRADE

(For Children of 9-10 Years)

STORIES

*"Ali Baba and the Forty Thieves." 4, 4b, 129, 183.
"Badland Billy," Seton, E. T. 184.
B*"Balder's Doom." 47, 27.
*"The Bee-Man of Orn," Stockton, Frank. 194.
"The Boy and the Mud Pony." 199, 157.
"Buttercup." 198c, 58.
"Chink," Seton, E. T. 185.
A. "The Christmas Truants," Stockton, Frank. 194.
A. "The Coming of the Prince," Field. Eugene. 69.
A. "The Darning Needle," Andersen, H. C. 1.
*David and Goliath. (I Samuel xvii.) 23.

*"Dick Whittington and His Cat." 108, 52, 129, 183.
B*"Five out of One Shell," Andersen, H. C. 2.
"Foolish Jim and Clever James." 114.
"The Graceful Foxes." 199.
C**"How Jan Brewer Was Pisky-laden." 206.
*"How Little Cedric Became a Knight," Harrison, Elizabeth. 87.
**"How Thor and Loki Befooled Thrym the Giant." 47, 27.
*"Hudden and Dudden and Donald O'Neary." 107, 216.
*Joseph and His Brethren. (Genesis xxxvii, xl-xlv.) 23.
A*"The Legend of St. Christopher." 187.
"The Little White Rabbits," Harris, J. C. 85.
C. "Master of All Masters." 108, 114, 216.
C*"Murdoch's Rath," Ewing, J. H. 191.
*"The Nightingale," Andersen, H. C. 1.
A. "The Nürnberg Stove," De la Ramée, Louise. 173.
*"Odin Goes to Mimir's Well." 47, 27.
"The Old Man Who Made Withered Trees to Flower." 161, 158, 200.
C*"The Old Woman and the Tramp." 95, 216.
*The Parable of the Talents. (Matthew xxv.) 23.
*The Parable of the Wise and the Foolish Virgins. (Matthew xxv.) 23.
*"Peik." 204.
*"Reynard and Chanticleer." 216, 204.
"Rikki-Tikki-Tavi," Kipling, Rudyard. 120.
C. "Saddle to Rags." 201, 145.
"The Seven Voyages of Sinbad the Sailor." 4a
*"Sif's Golden Hair." 47, 27.
A. "The Snow Queen," Andersen, H. C. 1, 3.
A. "The Steadfast Tin Soldier," Andersen, H. C. 1, 3, 183.
*Stories of Br'er Fox, Br'er Rabbit, and Their Kin, Harris, J. C. 86.
*"The Swineherd," Andersen, H. C. 187, 1, 183.
"Toomai of the Elephants," Kipling, Rudyard. 120.
*"The Three Sillies." 108, 152c, 199, 216.
*"The Ugly Duckling," Andersen, H. C. 1, 3, 183.
"The White Seal," Kipling, Rudyard. 120.
*"William Tell." 182.

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**"The Bee's Song," De la Mare, Walter. 22.
B. "The Bluebird," Miller, E. H. 75.
"The Brook," Tennyson, Alfred. 25, 47, 66.
A. "A Christmas Hymn," Gilder, R. W. 61.
E. "The Corn Song," Whittier, J. G. 72, 73.
"The First Snowfall," Lowell, J. R. 44, 63.
"Gasper Becerra," Longfellow, H. W. 42.
"Honey," Conkling, Hilda. 13.
"The Inchcape Rock," Southey, Robert. 11, 32, 55, 56, 62, 73.
**"John Mouldy," De la Mare, Walter. 22.
**"King David," De la Mare, Walter. 22.
"The Lepracaun, or Fairy Shoemaker," Allingham, William. 65.
**"A Little Song of Life," Reese, L. W. 68.
"Lullaby for Titania," Shakespeare, William. 47, 65.
**"Nature's Friend," Davies, W. H. 16, 65, 70.
**"Nobody Knows," De la Mare, Walter. 22.
"October's Bright Blue Weather," Jackson, H. H. 28, 62, 73.
**"Off the Ground," De la Mare, Walter. 22, 65.
"The Owl," Tennyson, Alfred. 25, 55, 56, 66.
"Paul Revere's Ride," Longfellow, H. W. 11, 28, 42, 54, 56, 59, 62.
"The Pet Lamb," Wordsworth, William. 11, 47, 56, 59, 75.
**"Portrait by a Neighbor," Millay, E. St. V. 68, 70.
"The Quangle Wangle's Hat," Lear, Edward. 40.
C**"The Ride-by-Nights," De la Mare, Walter. 22.
"The Sea," Proctor, B. W. 10, 55, 62, 73.
"Seal Lullaby," Kipling, Rudyard. 34, 75.
B**"Sleeping Beauty," De la Mare, Walter. 23.
**"Time, You Old Gipsy Man," Hodgson, Ralph. 25, 65.
"The Yarn of the Nancy Bell," Gilbert, W. S. 17, 32, 70.

BOOKS TO BE READ BY THE CHILDREN

The Admiral's Caravan, C. E. Carryl. Houghton.
***Ancient Man,* Hendrik Van Loon. Boni.

Arabian Nights. For good editions, see page 200.

Bird Stories, E. M. Patch. Little.

The Book of Knight and Barbara, D. S. Jordan. Appleton.

Boyhood in Norway, H. H. Boyesen. Scribner.

The Boys' Life of Abraham Lincoln, Helen Nicolay. Century.

Captain January, L. E. Richards. Little.

A Children's Book of Christmas Stories, A. D. Dickinson and A. M. Skinner, eds. Doubleday.

The Children's Life of the Bee, Maurice Maeterlinck. Ginn.

A Child's History of the World, V. M. Hillyer. Century.

Chinese Fables and Folk Stories, M. H. Davis and Chow-Leung. Am. Book. Co.

E. *Colonial Stories Retold from St. Nicholas.* Century.

***Cricket, a Little Girl of the Old West,* F. C. Hooker. Doubleday.

The Cuckoo Clock and the Tapestry Room, L. M. Molesworth. Macmillan.

***The Disappointed Squirrel,* W. H. Hudson. Doran.

***The Dream Coach,* Anne Parrish and Dillwyn Parrish. Macmillan.

***The Fat of the Cat and Other Stories,* Gottfried Keller, adapted by Louis Untermeyer. Harcourt.

Further Adventures of Nils, Selma Lagerlöf. Doubleday.

***The Goblins of Haubeck,* Alberta Bancroft. McBride.

***Horses, Now and Long Ago,* L. S. Mitchell. Harcourt.

***In the Endless Sands,* C. K. Scott and Evelyn Scott (pseuds.). Holt.

***Joan Morse,* E. O. White. Houghton.

Johnny Blossom, Dikken Zwilgmeyer. Lothrop.

Knee High to a Grasshopper, Anne Parrish and Dillwyn Parrish. Macmillan.

***Kootenai Why Stories,* F. B. Linderman. Scribner.

Little Men, L. A. Alcott. Little.

Little Women, L. A. Alcott. Little.

Lives of the Hunted, E. T. Seton. Scribner.

***Made-to-Order Stories,* Dorothy Canfield (Mrs. Fisher). Harcourt.

**Moni, the Goat Boy,* Johanna Spyri. Ginn.

A***Nicholas,* A. C. Moore. Putnam.

***Number One Joy Street,* Walter de la Mare and Others. Appleton.

***Number Two Joy Street,* G. K. Chesterton and Others. Appleton.

****Number Three Joy Street,** Walter de la Mare and Others. Appleton.
D****On to Oregon,** H. W. Morrow. Morrow.
The Prince and the Pauper, Mark Twain. Harper.
****The Pueblo Boy,** C. J. Cannon. Houghton.
The Rainbow String, Algernon Tassin. Macmillan.
Reynard the Fox, C. S. Evans, ed. Dodd.
C****Rumpty-Dudget's Tower,** Julian Hawthorne. Stokes.
****The Seven Cities of Cibola,** Aileen Nusbaum. Putnam.
Shasta of the Wolves, Olaf Baker. Dodd.
****Shen of the Sea,** A. B. Chrisman. Dutton.
****A Short History of Discovery,** Hendrik Van Loon. McKay.
****Silverfoot,** Maud Lindsay. Lothrop.
****Sons of Kai,** Henry Beston. Macmillan.
****The Sprite: The Story of a Red Fox,** H. E. Baynes. Macmillan.
****Stories of the World's Holidays,** G. B. Humphrey. Bradley.
The Story of a Bad Boy, T. B. Aldrich. Houghton.
The Training of Wild Animals, F. C. Bostock. Century.
True Bear Stories, Joaquin Miller. Rand.
Viking Tales, Jennie Hall. Rand.
A. "The Voyage of the Wee Red Cap," in *The Children's Book of Christmas Stories,* A. D. Dickinson and A. M. Skinner, eds. Grosset.
What Happened in the Ark, K. Walker and G. Boumphrey. Dutton.
What Happened to Inger Johanne, Dikken Zwilgmeyer. Lothrop.
The Wind Boy, E. C. Eliot. Doubleday.
The Wind in the Willows, Kenneth Grahame. Scribner.
The Wonder Clock, Howard Pyle. Scribner.

SIXTH GRADE

(For Children of 10-12 Years)

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*"Barring the Door." 201.
*"Bellerophon." 48, 92, 100, 102, 158, 200.
"Brother Wolf," Jewett, Sophie. 113.
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B*"Clytie." 102, 70, 156, 158.
C. "The Cobbler and the Ghost," Ewing, J. H. 68.
*"The Cyclops." 163.
B. "Demeter and Persephone." 49, 70, 91, 101, 102, 158, 195, 200.
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B. "Eros and Psyche." 30, 35, 70, 102, 156, 163, 200.
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*"Gobborn Seer." 112, 114.
"The Golden Fleece." 49, 70, 91, 100, 102, 106, 118, 158, 183, 195, 202.
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A*"The Happy Prince," Wilde, Oscar. 219.
A*"The Legend of the Christmas Rose," Lagerlöf, Selma. 192, 84.
*"Lizzie Lindsay." 201.
"The Mermaid," Andersen, H. C. 1, 145.
The Merry Adventures of Robin Hood, Pyle, Howard. 171.
A*"Narcissus." 30, 35, 70, 84, 102, 156, 158, 195, 206.
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*"Pandora." 101, 35, 70, 92, 102, 158, 195, 200.
"Peleus and the Sea-King's Daughter." 100, 16, 35, 158.
Rab and His Friends, Brown, John. 28.
*"The Story of a Salmon," Jordan, D. S. 115.
*"The Story of a Stone," Jordan, D. S. 115.
C. *Tales of a Traveller,* Irving, Washington. 105.
"Wandering Willie's Tale," Scott, Walter. 181.

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"Allan-a-Dale." 2, 41, 59, 62.
B. "April," Teasdale, Sara. 70.
"The Ballad of East and West," Kipling, Rudyard. 11, 70.
"The Ballad of John Silver," Masefield, John. 70.

**"Barter," Teasdale, Sara. 68.
"The Bells," Poe, E. A. 14, 28, 73.
A. "Blow, Blow, Thou Winter Wind," Shakespeare, William. 28, 65.
"A Book," Dickinson, Emily. 69.
D. "Breathes There a Man with Soul So Dead," Scott, Walter. 28, 62.
**"A Chant out of Doors," Wilkinson, Marguerite. 68.
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"Concord Hymn," Emerson, R. W. 28, 62, 63, 73.
The Courtship of Miles Standish, Longfellow, H. W. 42.
"The Daffodils," Wordsworth, William. 25, 47.
**"Days," Reese, L. W. 68.
**"Do You Fear the Wind?" Garland, Hamlin. 68, 70.
"The Duck and the Kangaroo," Lear, Edward. 40.
"Father William," Carroll, Lewis. 7, 56, 70.
D. "The Flag Goes By," Bennett, H. H. 28, 62, 63, 73.
**"Ghosts of the Buffaloes," Lindsay, Vachel. 65.
"Give Me the Splendid, Silent Sun," Whitman, Walt. 70.
A. "God Rest Ye Merry, Gentlemen," Craik, D. M. (Miss Mulock). 10, 56, 62, 63, 73.
"Golden Wave," Conkling, Hilda. 13.
D. "The Good Joan," Reese, L. W. 68.
Hiawatha, Longfellow, H. W. 42.
D. "In Flanders Fields," McCrae, John. 28.
"Jabberwocky," Carroll, Lewis. 9, 10, 71.
"John Gilpin's Ride," Cowper, William. 10. 28, 32, 39, 45, 54, 56, 62, 73.
"The Lake Isle of Innisfree," Yeats, W. B. 17, 70.
"The Leap of Roushan Beg," Longfellow, H. W. 42.
D. "Lincoln, the Man of the People," Markham, Edwin. 69.
B. "March," Wordsworth, William. 55, 56, 63, 65, 75.
D. "O Captain! My Captain!" Whitman, Walt. 10, 25, 28, 62, 63, 65, 70, 73.
D. "Old Ironsides," Holmes, O. W. 28, 62.
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"Scythe Song," Lang, Andrew. 73.
**"Sea Fever," Masefield, John. 65.

"Sea Song," Cunningham, Allan. 28, 65.
"See What a Lovely Shell," Tennyson, Alfred. 66, 73.
D. "Sheridan's Ride," Read, T. B. 7, 28, 73.
"The Skeleton in Armor," Longfellow, H. W. 7, 42, 65.
"Snow-Bound," Whittier, J. G. 28, 72.
"The Snow-Storm," Emerson, R. W. 73.
D. "Song of Marion's Men," Bryant, W. C. 63.
D. "The Star-Spangled Banner," Key, F. S. 28, 62.
"Tiger, Tiger, Burning Bright," Blake, William. 5, 28, 45, 55, 65, 73.
B. "Under the Greenwood Tree," Shakespeare, William. 28, 47, 62, 63, 65, 73.
"A Vagabond Song," Carman, Bliss. 17.
"The Vision of Sir Launfal," Lowell, J. R. 44.
"The Walloping Window Blind," Carryl, C. E. 71.

BOOKS TO BE READ BY THE CHILDREN

The Adventures of Robinson Crusoe, Daniel Defoe. Scott.
Bible Stories to Read and Tell, F. J. Olcott, comp. Houghton.
C. *Billy Barnicoat,* Greville Macdonald. Dutton.
Birds Every Child Should Know, Neltje Blanchan. Doubleday; Grosset.
The Boy's Life of Edison, W. H. Meadowcroft. Harper.
The Boy's Percy, from Bishop Thomas Percy's *Reliques of Ancient English Poetry.* Edited for boys by Sidney Lanier. Scribner.
****Buried Cities,* Jennie Hall. Macmillan.
****California Fairy Tales,* Monica Shannon. Doubleday.
The Cambridge Book of Poetry for Young People, Kenneth Grahame, ed. Putnam.
The Cart of Many Colors, N. L. Meiklejohn. Dutton.
Castle Blair, F. L. Shaw. Little.
****Cecily (Elf Goldihair),* Frau Clementine (Helm) Beyrich. Lippincott.
Children of Ancient Greece, Louise Lamprey. Little.
A. *The Christmas Porringer,* Evaleen Stein. Page.
****David Goes Voyaging,* D. B. Putnam. Putnam.
Eveli, the Little Singer, Johanna Spyri. Crowell.
Fledglings, L. A. Charskaya. Holt.
****The Forge in the Forest,* Padraic Colum. Macmillan.

Four Old Greeks, Jennie Hall. Rand.
Gabriel and the Hour-Book, Evaleen Stein. Page.
D. *George Washington,* H. E. Scudder. Houghton.
****The Golden Porch,* W. M. L. Hutchinson. Longmans.
A. *Hans Brinker,* M. M. Dodge. Scribner.
Heroines of History and Legend, E. S. Smith and A. I. Hazeltine. Lothrop.
In God's Garden, Amy Steedman. Jacobs.
Jack Ballister's Fortunes, Howard Pyle. Century.
Japanese Folk Stories and Fairy Tales, M. F. Nixon-Roulet. Am. Book Co.
B. *Johnny Appleseed,* Eleanor Atkinson. Harper.
The Jolly Book for Boys and Girls, F. J. Olcott and Amena Pendleton, comps. Houghton.
****Jungle Pirates,* L. E. Miller. Scribner.
Katrinka, H. E. Haskell. Dutton.
The Kingdom of the Winding Road, Cornelia Meigs. Macmillan.
The Knights of the Silver Shield, R. M. Alden. Bobbs.
The Lance of Kanana, H. W. French. Lothrop.
Letters to His Children, Theodore Roosevelt. Scribner.
D****Little Abe Lincoln,* Bernie Babcock. Lippincott.
****Little Princess Nina,* L. A. Charskaya. Holt.
****The Living Forest,* Arthur Heming. Doubleday.
Men of Old Greece, Jennie Hall. Little.
Merrylips, B. M. Dix. Macmillan.
Mr. Stubb's Brother, James Otis (pseud. of J. O. Kaler). Harper.
Nobody's Boy, Hector Malot. Cupples.
Nobody's Girl, Hector Malot. Cupples.
Old Ballads in Prose, E. M. Tappan. Houghton.
Old, Old Tales from the Old, Old Book, N. A. Smith. Doubleday.
****The Other Side of the Circus,* E. P. Norwood. Doubleday.
Otto of the Silver Hand, Howard Pyle. Scribner.
Peep-in-the-World, F. E. Crichton. Longmans.
The Peterkin Papers, L. P. Hale. Houghton.
****The Pope's Mule,* Alphonse Daudet. Macmillan.
The Princess and the Goblin, George MacDonald. Lippincott.
The Queen's Museum, Frank Stockton. Scribner.

Rebecca of Sunnybrook Farm, K. D. Wiggin. Houghton.
The Rose and the Ring, W. M. Thackeray. Macmillan.
The Sampo, James Baldwin. Scribner.
The Sandman: His Ship Stories, W. J. Hopkins. Page.
The Shaman's Revenge, V. Stefansson and V. Irwin. Macmillan.
****Skunny Wundy and Other Indian Tales,* A. S. Parker. Doran.
Stories of Swiss Children, Johanna Spyri. Crowell.
Story-telling Poems, F. J. Olcott, comp. Houghton.
Toby Tyler, James Otis (pseud. of J. O. Kaler). Harper.
Tommy Remington's Battle, B. E. Stevenson. Century.
****Trains, Tracks, and Travel,* T. W. Van Metre. Simmons.
Troubadour Tales, Evaleen Stein. Bobbs.
Understood Betsy, Dorothy Canfield (Mrs. Fisher). Holt.
What Katy Did, Susan Coolidge. Little.
When Knights Were Bold, E. M. Tappan. Houghton.
The Whirling Ring and Other Fairy Tales, H. M. Olcott. Holt.
Wigwam Evenings, Charles Eastman and E. G. Eastman. Little.
Wild Animals I Have Known, E. T. Seton. Scribner.
****Wolf,* A. P. Terhune. Doran.
The Wonder Garden, F. J. Olcott, ed. Houghton.

SEVENTH GRADE

(For Children of 12-13 Years)

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Birds and Bees, Sharp Eyes, and Other Papers, (selections), Burroughs, John. 33.
The Boyhood of a Naturalist, Muir, John. 151.
D. *The Boy's Life of Ulysses S. Grant,* Nicolay, Helen. 153.
C. "The Buried Moon." 112.
- *The Call of the Wild,* London, Jack. 140.
- A. *A Christmas Carol,* Dickens, Charles. 61.
A*"The Christmas Tree," Austin, Mary. 8.
- **The Cid* (selections). 222, 166.
A*"The Clocks of Rondaine," Stockton, F. R. 194.

****The Dark Frigate,** Hawes, C. B. 88.
B*"Easter Eve," Korolenko, Z. 125.
A*"The Emperor's Vision," Lagerlöf, Selma. 127.
C. "Feathertop," Hawthorne, Nathaniel. 90.
"The Gold Bug," Poe, E. A. 167.
Gulliver's Travels, Swift, Jonathan. 196.
D. *Knickerbocker's History of New York,* Irving, Washington. 103.
C. "The Legend of Sleepy Hollow," Irving, Washington. 104.
"The Man without a Country," Hale, E. E. 83.
Moses, the Leader. (Exodus vii, xiv-xvii.) 23.
"Moti Guj—Mutineer," Kipling, Rudyard. 123.
D. *The Oregon Trail,* Parkman, Francis. 162.
The Pilgrim's Progress, Bunyan, John. 32.
"The Pine-Tree Shillings," Hawthorne, Nathaniel. 89.
D. *The Red Badge of Courage,* Crane, Stephen. 55.
"Rip Van Winkle," Irving, Washington. 104.
D. "The Search for the Seven Cities," Hood, M. G. 39.
A*"The Selfish Giant," Wilde, Oscar. 219.
*"St. Jerome and the Lion." 130.
The Story of Abraham. (Genesis xxii.) 23.
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C**"Tamerlane," Haaren, John H. 112, 145.

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**"Beautiful Meals," Moore, T. S. 25, 28.
"Bugle Song," Tennyson, Alfred. 62, 65, 66, 70, 73.
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**"The Cruel Moon," Graves, Robert. 70.
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**"The Find," Ledwidge, Francis. 68.
**"Fog," Sandburg, Carl. 70.
"The Forsaken Merman," Arnold, Matthew. 32, 47, 65.
"The Fountain," Lowell, J. R. 44, 55, 65, 75.

"Gathering Song of Donald Dhu," Scott, Walter. 39, 65.
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C**"Goblin Market," Rossetti, Christina. 32, 54.
E. "Going a-Nutting." Stedman, E. C. 63, 73.
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**"Had I a Golden Pound to Spend," Ledwidge, Francis. 25.
B. "Hark! Hark! the Lark," Shakespeare, William. 47.
"How They Brought the Good News from Ghent to Aix," Browning, Robert. 11, 28, 45, 55, 56, 59, 73.
"The Land of Dreams," Blake, William. 5, 47.
C. "Meg Merrilies," Keats, John. 65, 67, 75.
"Moon Folly," Davis, F. S. 65.
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"The Old Clock on the Stairs," Longfellow, H. W. 14, 42.
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B. "The Pied Piper of Hamelin," Browning, Robert. 11, 25, 28, 32, 45, 65.
"The Sands of Dee," Kingsley, Charles, 25, 28, 53, 65, 70.
"Skipper Ireson's Ride," Whittier, J. G. 17, 72.
**"Some One," De la Mare, Walter. 19.
**"A Song for My Mother," Branch, A. H. 65.
B**"A Song of Sherwood," Noyes, Alfred. 28, 47, 56, 65.
**"The Song of Wandering Aengus," Yeats, W. B. 65.
"Sweet Peas," Keats, John. 73.
"To a Field Mouse," Burns, Robert. 28, 47, 65.
"Waken, Lords and Ladies Gay," Scott, Walter. 10, 65, 73.
A. "While Shepherds Watched Their Flocks by Night," Tate, Nahum. 62, 75.
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"Young Lochinvar," Scott, Walter. 10, 11, 28, 32, 39, 53, 55, 59, 62, 65, 73.
"Yussouf," Lowell, J. R. 44, 54.

BOOKS TO BE READ BY THE CHILDREN

Abigail Adams and Her Times, L. E. Richards. Appleton.
***The Adventures of Maya the Bee,* Waldemar Bonsels. Seltzer.

Barnaby Lee, John Bennett. Century.

***Becky Landers, Frontier Warrior,* C. L. Skinner. Macmillan.

Betty Leicester, S. O. Jewett. Houghton.

Blackfoot Lodge Tales, G. B. Grinnell. Scribner.

The Blazed Trail, S. E. White. Doubleday.

Bob, Son of Battle, Alfred Ollivant. Doubleday.

The Body at Work, F. G. Jewett. Ginn.

The Book of Bravery, H. W. Lanier. Scribner.

D***The Book of Pioneers,* E. T. Tomlinson. Appleton.

The Book of Pirates, Howard Pyle; comp. by Merle Johnson. Harper.

The Book of the Ocean, Ernest Ingersoll. Century.

D***A Boy at Gettysburg,* Elsie Singmaster. Houghton.

The Boys' and Girls' Plutarch; parts of the *Lives of Plutarch,* edited by J. S. White. Putnam.

The Boys' Book of Firemen, Irving Crump. Dodd.

The Boy's Book of Model Aeroplanes, F. A. Collins. Century.

The Boys' Book of Railroads, Irving Crump. Dodd.

***The Boys' Book of Ships,* C. E. Cartwright. Dutton.

***Boy Scouts of Katadin,* W. P. Eaton. Wilde.

The Boys' Home Book of Science and Construction, A. P. Morgan. Lothrop.

The Boy's Life of Lafayette, Helen Nicolay. Harper.

Brave Little Holland and What She Taught Us, W. E. Griffis. Houghton.

Buccaneers and Pirates of Our Coasts, F. R. Stockton. Macmillan.

Careers of Danger and Daring, Cleveland Moffat. Century.

***The Children of Dickens,* S. M. Crothers. Scribner.

***Children of the Lighthouse,* N. A. Smith. Houghton.

The Children's Book of Stars, G. E. Mitton. Macmillan.

The Children's Treasury of English Song, F. T. Palgrave, comp. Macmillan.

A, B. *Christ Legends,* Selma Lagerlöf, tr. by V. S. Howard. Holt.

Daniel Boone and the Wilderness Road, H. A. Bruce. Macmillan.

Donald and Dorothy, M. M. Dodge. Century.

Emmeline, Elsie Singmaster. Houghton.

D ***Father's Gone A-Whaling,* A. C. Gardiner and N. C. Osborne. Doubleday.

Feats on the Fjord, Harriet Martineau. Macmillan.

The Flamingo Feather, Kirk Munroe. Harper.

Florence Nightingale, the Angel of the Crimea, L. E. Richards. Appleton.

The Forest Castaways, F. O. Bartlett. Century.

***Franconia Stories,* Jacob Abbott. Edited by Margaret Armstrong. Putnam.

The Girl's Book of Verse, M. G. Davis, ed. Stokes.

Gold, S. E. White. Doubleday.

***The Golden Days of '49,* Kirk Munroe. Dodd.

***The Great Quest,* C. B. Hawes, Atlantic.

Greyfriar's Bobby, E. S. Atkinson. Harper.

Grit A-Plenty, Dillon Wallace. Revell.

Hans Brinker, or the Silver Skates, M. M. Dodge. Scribner.

Harper's Beginning Electricity, D. C. Shafer. Harper.

***The Heart of a Dog,* A. P. Terhune. Doran.

***Heaven Folk,* Waldemar Bonsels. Seltzer.

Heroes of Progress, E. M. Tappan. Houghton.

Historic Inventions, R. S. Holland. Jacobs.

***Historic Ships,* R. S. Holland. Macrae.

The Home Book of Verse, B. E. Stevenson, ed. Holt.

The Horsemen of the Plains, J. A. Altsheler. Macmillan.

Huckleberry Finn, Mark Twain. Harper.

Indian Boyhood, C. A. Eastman. Little.

An Island Story (A Child's History of England), H. E. Marshall. Stokes.

Jackanapes, J. H. Ewing. Harcourt.

Jacqueline of the Carrier Pigeons, A. H. Seaman. Macmillan.

Joan of Arc, L. E. Richards. Appleton.

Kibun Daizin; or From Shark-Boy to Merchant Prince, Genesai Murai; tr. by Masao Yoshida. Century.

The Kindred of the Wild, C. G. D. Roberts. Page.

The King of the Broncos and Other Tales of New Mexico, C. F. Lummis. Scribner.

The Land of Fair Play; school edition, Geoffrey Parsons. Scribner.

The Land We Live In, O. W. Price. Small.

D, E. *Letters from Colonial Children,* E. M. Tappan. Houghton.

D. *The Life of Robert E. Lee for Boys and Girls,* J. G. de R. Hamilton and M. T. Hamilton. Houghton.

· *The Life of Robert Louis Stevenson for Boys and Girls,* J. M. Overton. Scribner.

A, B**Little Brother Francis of Assisi,* Michael Williams. Macmillan.

· *Little Smoke, A Tale of the Sioux,* W. O. Stoddard. Appleton.

· *Louisa May Alcott,* Belle Moses. Appleton.

Maggie McLanehan, Gulielma Zollinger (pseud. of W. Z. Gladwin). McClurg.

· *Master of the Strong Hearts,* Elbridge Brooks. Dutton.

Master Simon's Garden, Cornelia Meigs. Macmillan.

· *Men of Iron,* Howard Pyle. Harper.

Morgan's Men, J. P. True. Little.

***The Mountain of Jade,* Violet Irwin and Vilhjalmar Stefansson. Macmillan.

· *The Mutineers,* C. B. Hawes. Atlantic.

· *Mystery Tales for Boys and Girls,* E. S. Smith, ed. Lothrop.

· E. *A New England Girlhood,* Lucy Larcom. Houghton.

· ***The New Moon,* Cornelia Meigs. Macmillan.

Our Humble Helpers, J. H. Fabre. Century.

Our Native Trees and How to Identify Them, H. L. Keeler. Scribner.

***Paul Bunyan and His Great Blue Ox,* Wallace Wadsworth. Doran.

Phaeton Rogers, Rossiter Johnson. Scribner.

D, E. *Poems of American History,* B. E. Stevenson, ed. Houghton.

· *The Quest of the Fish-Dog Skins,* J. W. Schultz. Grosset.

· ***Rain on the Roof,* Cornelia Meigs. Macmillan.

***The Real Story of the Whaler,* A. H. Verrill. Appleton.

A, B**Roses of the Winds,* Sonia Lustig. Doubleday.

Sinopah, the Indian Boy, J. W. Schultz. Houghton.

The Slowcoach, E. V. Lucas. Macmillan.

***Smoky, the Cowhorse,* Will James. Scribner.

The Spirit of the Leader, William Heyliger. Appleton.

B. *Spring of the Year,* D. L. Sharp. Houghton.

Squirrels and Other Fur-Bearers, John Burroughs. Houghton.

Stories Told to the Children, Michael Fairless. Holt.

The Story-Book of Science, J. H. Fabre. Century.

The Story of Grettir the Strong, Allen French. Dutton.

The Story of the Indian, G. B. Grinnell. Appleton.

The Story of Rolf and the Viking's Bow, Allen French. Little.
****Tales from Nature's Wonderland,* W. T. Hornaday. Scribner.
Tales from the Alhambra, Washington Irving. Houghton.
Tales of a Grandfather, Walter Scott. Abridged by E. M. Lang. Stokes.
****The Three Mulla-Mulgars,* Walter de la Mare. Knopf.
****The Thrings of the Dark Mountain,* Morgan Taylor. Minton.
Tom Sawyer, Mark Twain. Harper.
Tony, E. O. White. Houghton.
****Toro of the Little People,* Leo Walmsley. Doran.
The Trail Blazers, M. H. Wade. Little.
Travels at Home, Mark Twain, ed. by Percival Chubb. Scribner.
Treasure Island, R. L. Stevenson. Scott.
Two Years before the Mast, R. H. Dana. Scott.
Uncle Sam's Business, C. Marriott. Harper.
****Under Sail,* Felix Riesenberg. Harcourt.
****Under the Big Top,* C. R. Cooper. Little.
The White Leader, C. L. Skinner. Macmillan.
****A Wild Animal Round-Up,* W. T. Hornaday. Scribner.
With the Indians in the Rockies, J. W. Schultz. Houghton.
The Wolf Patrol, John Finnemore. Macmillan.
The Young Alaskans, Emerson Hough. Harper.
D****Your Washington and Mine,* L. P. Latimer. Scribner.

EIGHTH GRADE

(For Children of 13-14 Years)

STORIES

"Baa, Baa, Black Sheep," Kipling, Rudyard. 122.
The Boy's King Arthur, Malory, Sir Thomas. 134, 172, 172a, 172b, 172c.
*"The Buddha as Parrot." 188.
"The Celebrated Jumping Frog," Mark Twain. 44.
A. "The Cricket on the Hearth," Dickens, Charles. 62.
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*"Garibaldi, the Boy of the Mediterranean," Holland, R. S. 96.

"Jean-Ah-Poquelin," Cable, G. W. 34.
*"Jean Valjean and the Bishop," Hugo, Victor. 97.
"Last Bull," Roberts, C. D. 176.
*"Legends of Charlemagne." 31, 42.
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C. "My Grandfather, Henry Welty," Quiller-Couch, A. T. 206.
"A Pot of Broth," Yeats, W. B. 223.
The Prodigal Son. (Luke xv.) 23.
"The Ship that Found Herself," Kipling, Rudyard. 119.
"The Six Who Pass While the Lentils Boil," Walker, Stuart. 209.
"Spreading the News," Gregory, Lady. 74.
Stories from the Faerie Queene, Macleod, Mary. 146.
C**The Story of the Other Wise Man,* van Dyke, Henry. 208.
D*"Through Failure to Success," Gilbert, Ariadne. 71.
"Wee Willie Winkie," Kipling, Rudyard. 122.
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A*"Where Love Is, There God Is, Also," Tolstoy, Count Leo. 205, 142, 152c.

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C**"The Admiral's Ghost," Noyes, Alfred. 28.
A**"An Ancient Christmas Carol." 65.
"Arabia," De la Mare, Walter. 20, 25.
**"The Ballad of a Ship," Robinson, E. A. 70.
**"Chartless," Dickinson, Emily. 24, 28.
"The Children's Song," Kipling, Rudyard. 35, 38.
"The City of Sleep," Kipling, Rudyard. 33, 38.
**"The Commonplace," Whitman, Walt. 28, 70.
**"Days Too Short," Davies, W. H. 16.
"The Derelict," Kipling, Rudyard. 37.
"The Destruction of Sennacherib," Byron, Lord. 39, 54, 55, 65, 73.
**"Forty Singing Seamen," Noyes, Alfred. 17, 28.
**"Give Me the Splendid, Silent Sun," Whitman, Walt. 70.
**"Happy Wind," Davies, W. H. 16, 70.

"Hervé Riel," Browning, Robert. 11, 47, 62, 73.
"The Highwayman," Noyes, Alfred. 11, 28, 70.
A. "Home Thoughts from Abroad," Browning, Robert. 25, 28, 55, 62, 63, 73.
D**"I Hear America Singing," Whitman, Walt. 70.
"Incident of the French Camp," Browning, Robert. 11, 14, 28, 62, 67, 70, 73.
B, D**"In Praise of Johnny Appleseed," Lindsay, Vachel. 70.
"Invictus," Henley, W. E. 28, 70.
**"I Want to Go Wandering," Lindsay, Vachel. 70.
"Jog On, Jog On," Shakespeare, William. 47, 62, 73.
"King Henry VII and the Shipwrights," Kipling, Rudyard. 36.
B. "King Robert of Sicily," Longfellow, H. W. 32, 42.
C. "La Belle Dame sans Merci," Keats, John. 28, 32, 39, 65.
"The Lady of Shalott," Tennyson, Alfred. 17, 65, 70.
"Lays of Ancient Rome," Macaulay, T. B. 46.
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D. "A Man's a Man for a' That," Burns, Robert. 28, 62.
**"Martha," De la Mare, Walter. 17, 20.
"The Merchantmen," Kipling, Rudyard. 37.
"Merlin and the Gleam," Tennyson, Alfred. 28.
"Mother o' Mine," Kipling, Rudyard. 38.
B**"Nature's Friend," Davies, W. H. 16, 65, 70.
"Nod," De la Mare, Walter. 20, 70.
"Opportunity," Sill, E. R. 28, 70, 73.
"A Prayer," Markham, Edwin. 65.
B**"The Rain," Davies, W. H. 16.
D. "The Recessional," Kipling, Rudyard. 47, 62, 70.
"Requiem," Stevenson, R. L. 25, 28, 70.
"The Revenge," Tennyson, Alfred. 7, 28, 66.
**"Rich Days," Davies, W. H. 16.
"The Romance of the Swan's Nest," Browning, E. B. 47, 73.
**"The Runner," Whitman, Walt. 70.
**"The Scribe," De la Mare, Walter. 21, 47.
**"Sea Gypsy," Hovey, Richard. 17, 28, 70.

"Sohrab and Rustum," Arnold, Matthew. 1.
D. "Soldier, Rest." Scott, Walter. 62, 73.
D. *The Song of Hugh Glass,* Neihardt, John. 51.
"A Song of the Camp," Taylor, Bayard. 28, 62.
B. "Song of the Chattahoochee," Lanier, Sidney. 28, 65.
Song of Three Friends, Neihardt, John. 52.
"The Storm," Dickinson, Emily. 24, 70.
"Today," Carlyle, Thomas. 56, 62, 73.
**"A Wanderer's Song," Masefield, John. 70.
**"The West Wind," Masefield, John. 70.
B. "Who Is Sylvia?" Shakespeare, William. 25, 39.
"Ye Mariners of England," Campbell, Thomas. 10, 39, 45, 47, 62, 73.

BOOKS TO BE READ BY THE CHILDREN

Adrift on an Ice-Pan, W. T. Grenfell. Houghton.
The Adventures of Billy Topsail, Norman Duncan. Revell.
Against Heavy Odds, H. H. Boyesen. Scribner.
The Alhambra, Washington Irving. Macmillan.
D. *The American Government,* F. J. Haskin. Lippincott.
D. *Americans by Adoption,* Joseph Husband. Atlantic.
D**America, the Great Adventure,* G. P. Krapp. Knopf.
***Animal Land,* W. A. Allen. Judson.
***The Arcturus Adventure,* William Beebe. Putnam.
Around the World in Eighty Days, Jules Verne. Scribner.
Ben-Hur, Lew Wallace. Harper.
The Black Arrow, R. L. Stevenson. Scribner.
***Bob Graham at Sea,* Felix Riesenberg. Harcourt.
D. *The Book of American Wars,* Helen Nicolay. Century.
The Book of Birds for Young People, F. S. Matthews. Putnam.
The Book of England, Sidney Dark. Doran.
The Book of France, Sidney Dark. Doran.
***The Book of Scotland,* Sidney Dark. Doran.
The Book of Stars, A. F. Collins. Appleton.
The Book of the Blue Sea, Henry Newbolt. Longmans.
The Book of the Great Musicians, P. A. Scholes. Oxford.

The Book of Wild Flowers for Young People, F. S. Matthews. Putnam.
The Book of Wireless, A. F. Collins. Appleton.
The Boy Craftsman, A. N. Hall. Lothrop.
***The Boyhood of Edward MacDowell,* A. B. Brown. Stokes.
D. *The Boy Lincoln,* W. O. Stoddard. Appleton.
***The Boys' Book of Arctic Exploration,* Irving Crump. Dodd.
The Boys' Book of Chemistry, C. R. Clarke. Dutton.
The Boys' Cuchulain, Eleanor Hull. Crowell.
The Boy's Froissart, edited by Sidney Lanier. Scribner.
***The Boy's Life of Grover Cleveland,* R. J. Davis. Harper.
Boys' Life of Mark Twain, A. B. Paine. Harper.
The Boys' Life of Steinmetz, J. W. Hammond. Century.
D. *The Boys' Life of Theodore Roosevelt,* Hermann Hagedorn. Harper.
D. *The Boy's Life of Ulysses S. Grant,* Helen Nicolay. Century.
A Boy's Town, W. D. Howells. Harper.
***The Boy Whaleman,* G. F. Tucker. Little.
The Boy with the U. S. Foresters, Francis Rolt-Wheeler. Lothrop.
The Boy with the U. S. Life-Savers, Francis Rolt-Wheeler. Lothrop.
The Chaucer Story Book, E. M. Tappan. Houghton.
The Child's Story of the Human Race, Ramon Coffman. Dodd.
Clothing and Health, Helen Kinne and A. M. Cooley. Macmillan.
***The Clutch of the Corsican,* A. H. Bill. Little.
A Connecticut Yankee at King Arthur's Court, Mark Twain. Harper.
Control of Mind and Body, F. G. Jewett. Ginn.
The Count of Monte Cristo, Alexandre Dumas. Dutton.
Creative Chemistry, E. E. Slosson. Century.
The Crimson Sweater, R. H. Barbour. Century.
The Cruise of the Cachalot, F. T. Bullen. Appleton.
***The Cruise of the Cuttlefish,* Francis Lynde. Scribner.
Daphne, Margaret Sherwood. Houghton.
David Balfour, R. L. Stevenson. Scribner.
David Blaize, E. F. Benson. Doran.
***David Goes to Greenland,* D. B. Putnam. Putnam.
D. *Days of the Discoverers,* Louise Lamprey. Stokes.
The Deerslayer, J. F. Cooper. Scribner.

****Deric in Mesa Verde,** Deric Nusbaum. Putnam.

A Dutch Boy of Fifty Years After, Edward Bok. Scribner.

****Egyptian Tales of Magic,** E. M. Jewett. Little.

Elizabeth Fry, L. E. Richards. Appleton.

Emmy Lou, Her Book and Heart, G. M. Martin. Grosset.

English Literature for Boys and Girls, H. E. Marshall. Stokes.

****The Epic of Mt. Everest,** Francis Younghusband. Longmans.

Familiar Trees and Their Leaves, F. S. Matthews. Appleton.

Famous Indian Chiefs I Have Known, O. T. Howard. Century.

****Far Away and Long Ago,** W. H. Hudson. Dutton.

Fighters for Peace, M. R. Parkman. Century.

From Alien to Citizen, Edward Steiner. Revell.

****The Gauntlet of Dunmore,** Hawthorne Daniel. Macmillan.

****Girls in the High Sierras,** K. E. Barrett. Doubleday.

****The Golden Table,** R. D. Paine. Penn.

Gold-Seeking on the Dalton Trail, A. R. Thompson. Little.

****The Greatest Story in the World,** H. G. Hutchinson. Appleton.

A Guide to the Trees, Alice Lounsberry. Stokes.

Harper's Book for Young Gardeners, A. H. Verrill. Harper.

Harper's How to Understand Electrical Work, W. H. Onken, Jr., and J. B. Baker. Harper.

Hereward the Wake, Charles Kingsley. Macmillan.

****Heroes of the Air,** Charles Fraser. Crowell.

Heroes of Today, M. R. Parkman. Century.

Heroines of Service, M. R. Parkman. Century.

Hero Tales of the Far North, Jacob Riis. Macmillan.

****Highwaymen,** C. J. Finger. McBride.

The Hill, H. A. Vachell. Dodd.

His Majesty's Sloop, Diamond Rock, H. S. Huntington (pseud. of H. H. Smith). Houghton.

A History of Everyday Things in England from 1066-1799, Marjorie Quennell and C. H. B. Quennell. Scribner.

How to Fly, A. F. Collins. Appleton.

In the Forbidden Land, A. H. S. Landor. Harper.

Inventions of the Great War, A. Russell Bond. Century.

****Irish Fairy Tales,** James Stephens. Macmillan.

****The Island of the Mighty,** Padraic Colum. Macmillan.
Jeanne d'Arc, E. M. Wilmot-Buxton. Stokes.
Jim Davis, John Masefield. Stokes.
John Baring's House, Elsie Singmaster. Houghton.
****Jungle Pirates,** L. E. Miller. Scribner.
Kidnapped, R. L. Stevenson. Scribner.
Knightly Legends of Wales; or the Boy's Mabinogion, ed. by Sidney Lanier. Scribner.
The Last of the Mohicans, J. F. Cooper. Scott.
****The Last Secrets,** John Buchan. Houghton.
Legends of King Arthur and His Court, F. N. Greene. Ginn.
The Life of Clara Barton, P. H. Epler. Macmillan.
Life of Nelson, Robert Southey. Scott.
****The Living Forest,** Arthur Heming. Doubleday.
Lone Bull's Mistake, J. W. Schultz. Houghton.
The Long Exile and Other Stories for Children, Count Leo Tolstoy. Translated from the Russian by N. H. Dole. Crowell.
****The Lookoutman,** D. W. Bone. Harcourt.
Lorna Doone, R. D. Blackmore. Crowell.
The Lure of the Labrador Wild, Dillon Wallace. Revell.
D. *The Making of an American,* Jacob Riis. Macmillan.
Martin Hyde, John Masefield. Little.
Masterman Ready, Captain Frederick Marryat. Dutton.
Master Skylark, John Bennett. Century.
Moby Dick, Herman Melville. Dodd.
****Modern Biography,** Marietta Hyde. Harcourt.
More Mystery Tales, E. S. Smith, comp. Lothrop.
D. *More Than Conquerors,* Ariadne Gilbert. Century.
The Mutineers, C. B. Hawes. Atlantic.
My Country, G. A. Turkington. Ginn.
The New Handbook of Health, Woods Hutchinson. Houghton.
****Old Brig's Cargo,** H. A. Pulsford. Little.
Oliver Twist, Charles Dickens. Dutton.
Omoo, Herman Melville. Dodd.
D. *On the Trail of Grant and Lee,* F. T. Hill. Appleton.
The Orcutt Girls, C. M. Vaile. Wilde.

D. *The Oregon Trail,* Francis Parkman. Scott.
Our Own Weather, E. C. Martin. Harper.
Panama, Past and Present, Farnham Bishop. Century.
****The Pearl Lagoon,* Charles Nordhoff. Atlantic.
The Peasant and the Prince, Harriet Martineau. Ginn.
Pickwick Papers, Charles Dickens. Scribner.
****Pirates,* C. L. Fraser. McBride.
****Porto Bello Gold,* A. D. Howden-Smith. Brentano.
****A Prairie Rose,* Bertha Bush. Little.
Prester John, John Buchan. Doran.
The Promised Land, Mary Antin. Houghton.
Quentin Durward, Walter Scott. Scott.
****Quinby and Son,* William Heyliger. Appleton.
Ramona, H. H. Jackson. Little.
****The Ranger of the Susquehannock,* R. W. Kauffman. Penn.
Rob Roy, Walter Scott. Macmillan.
Rudder Grange, F. R. Stockton. Scribner.
Sailing Alone around the World, Joshua Slocum. Century.
****The Scarlet Cockerel,* C. M. Sublette. Little.
Scottish Chiefs, Jane Porter. Edited by K. D. Wiggin and N. A. Smith. Scribner.
The Secret Garden, F. H. Burnett. Stokes; Grosset.
The Shakespeare Story Book, Mary Macleod. Barnes.
****Ships and Ways of Other Days,* E. K. Chatterton. Lippincott.
D****Silent Scot: Frontier Scout,* C. L. Skinner. Macmillan.
****The Silver Tarn,* Katherine Adams. Macmillan.
****Songs for Youth,* Rudyard Kipling. Doubleday.
Spanish Dollars, R. W. Kauffman. Penn.
The Spy, J. F. Cooper. Scott.
****The Starlight Wonder Book,* H. B. Beston. Atlantic.
***Stickeen,* John Muir. Houghton.
Stories of Inventors, Russell Doubleday. Doubleday.
D. *Stories of the Great West,* Theodore Roosevelt. Century.
Stories of the Mingling Folk, Edward Steiner. Revell.
The Story of Agriculture in the United States, A. H. Sanford. Heath.
The Story of France, Mary Macgregor. Stokes.

The Story of Mankind, Hendrik Van Loon. Boni.
The Story of My Life, Helen Keller. Doubleday.
****The Story of the Bible,* Hendrik Van Loon. Boni.
D. *The Story of the Revolution,* H. C. Lodge. Scribner.
The Story of the Submarine, Farnham Bishop. Century.
The Strange Adventures of a Pebble, Hallam Hawksworth. Scribner.
A Tale of Two Cities, Charles Dickens. Scott.
Tales from Nature's Wonder Lands, William T. Hornaday. Scribner.
****Tales from Silver Lands,* C. J. Finger. Doubleday.
The Talisman, Walter Scott. Macmillan.
****The Tattooed Man,* F. Howard Pease. Doubleday.
A Tenderfoot with Peary, George Borup. Stokes.
****Thunder Boy,* Olaf Baker. Dodd.
The Tony Sarg Marionette Book, F. J. McIsaac. Huebsch.
The Travels and Adventures of Raphael Pumpelly, Edited by O. S. Rice. Holt.
****The Treasure of the Isle of Mist,* W. W. Tarn. Putnam.
Twenty Thousand Leagues under the Sea, Jules Verne. Scribner.
Two Little Confederates, T. N. Page. Scribner.
Typee, Herman Melville. Dodd.
Una and the Red Cross Knight and Other Tales from Spenser's Faerie Queene, N. G. Royde-Smith. Dutton.
Up from Slavery, Booker T. Washington. Doubleday.
****The Vanishing Comrade,* E. C. Eliot. Doubleday.
The Virginian, Owen Wister. Macmillan.
A****Voyaging,* Rockwell Kent. Putnam.
Westward Ho!, Charles Kingsley. Scribner.
****Wilderness,* Rockwell Kent. Putnam.
The Wilderness Castaways, Dillon Wallace. McClurg.
Wilderness Honey, F. L. Pollock. Century.
The Wonder Book of Old Romance, F. J. Darton. Stokes.
Wonders of the Himalayas, Sir Francis Younghusband. Dutton.
Wonder Tales from Wagner, A. A. Chapin. Harper.
****A Yankee Girl at Gettysburg,* A. T. Curtis. Penn.
****The Yellow Maned Lion,* Ernest Glanville. Harcourt.

KEY TO STORIES

1. ANDERSEN, H. C.: *Fairy Tales and Stories.* Macmillan.
2. ANDERSEN, H. C.: *Stories and Tales.* Houghton.
3. ANDERSEN, H. C.: *Wonder Stories.* Houghton.
4. *The Arabian Nights; Tales of Wonder and Magnificence;* Padraic Colum, ed. Macmillan.

4a. *The Arabian Nights Entertainments;* Andrew Lang, ed. Longmans.

4b. The same; F. J. Olcott, ed. Holt.

4c. *The Arabian Nights: Their Best Known Tales;* K. D. Wiggin and N. A. Smith, eds. Scribner.

5. ASPINWALL, ALICIA. *Short Stories for Short People.* Dutton.
6. AULNOY, M. C. J., COMTESSE DE: *The Children's Fairy-Land.* Holt.
7. AULNOY, M. C. J., COMTESSE DE: *Fairy Tales.* McKay.
8. AUSTIN, MARY: *The Basket Woman.* Houghton.
9. AUSTIN, MARY: *The Fire-Bringer.* Harper.
10. BABBITT, E. C.: *Jataka Tales.* Century.
11. BAKER, MARGARET, and BAKER, MARY: *The Black Cats and the Tinker's Wife.* Duffield.
12. BAKER, MARGARET, and BAKER, MARY: *The Dog, the Brownie, and the Bramble Patch.* Duffield.
13. BAKER, MARGARET, and BAKER, MARY: *The Little Girl Who Curtsied.* Duffield.
14. BALDWIN, JAMES: *Fifty Famous Stories Retold.* Am. Book Co.
15. BALDWIN, JAMES: *Old Greek Stories.* Am. Book Co.
16. BALDWIN, JAMES: *A Story of the Golden Age.* Scribner.
17. BALDWIN, JAMES: *The Story of Roland.* Scribner.
18. BANNERMAN, HELEN: *The Story of Little Black Sambo.* Stokes.
19. BATES, K. L., ed.: *Once upon a Time.* Rand.
20. BELTRAMELLI, ANTONIO: *Piccolo Pomi.* Dutton.
21. BESTON, HENRY: *The Firelight Fairy Book.* Atlantic.
22. BIANCO, M. W.: *The Little Wooden Doll.* Macmillan.

23. The Bible. King James Version.
24. Bigham, Madge A: *Stories of Mother Goose Village.* Rand.
25. Boutet de Monvel, L. M.: *Susanna's Auction.* Macmillan.
26. Brooke, Leslie: *Johnny Crow's Garden.* Warne.
27. Brown, A. F.: *In the Days of Giants.* Houghton.
28. Brown, John: *Rab and His Friends.* Lippincott.
29. Browne, Frances: *Granny's Wonderful Chair.* Macmillan.
30. Buckley, E. F.: *Children of the Dawn.* Stokes.
31. Bulfinch, Thomas: *The Legends of Charlemagne.* Cosmopolitan.

31a. Bullard, Marion: *The Sad Garden Toad and Other Stories.* Dutton.

32. Bunyan, John: *The Pilgrim's Progress.* Scott. For illustrated editions, see page 286.
33. Burroughs, John: *Birds and Bees, Sharp Eyes, and Other Papers.* Houghton.
34. Cable, G. W.: *Old Creole Days.* Scribner.
35. Carpenter, E. J.: *Long Ago in Greece.* Little.
36. Carrick, Valery: *Picture Tales from the Russian.* Stokes.
37. Carroll, Lewis: *Alice's Adventures in Wonderland.* Macmillan.
38. Carroll, Lewis: *Through the Looking-Glass and What Alice Found There.* Macmillan.
39. Cather, K. D.: *Educating by Story-Telling.* World.
40. Cervantes, Miguel de Saavedra: *Don Quixote.* Retold by Judge Parry. Lane.
41. Church, A. J.: *The Odyssey for Boys and Girls.* Macmillan.
42. Church, A. J.: *Stories of Charlemagne and the Twelve Peers of France.* Macmillan.
43. Clark, Margery: *The Poppy Seed Cakes.* Doubleday.
44. Clemens, S. L.: *Sketches New and Old.* Harper.
45. Coloma, Padre Luis, and Moreton, Lady: *Perez the Mouse.* Lane.
46. Colum, Padraic: *The Children's Homer.* Macmillan.
47. Colum, Padraic: *The Children of Odin.* Macmillan.
48. Colum, Padraic: *The Forge in the Forest.* Macmillan.
49. Colum, Padraic: *The Golden Fleece and the Heroes Who Lived before Achilles.* Macmillan.
50. Colum, Padraic: *The Peep-Show Man.* Macmillan.

51. Cooke, F. J.: *Nature Myths and Stories.* Flanagan.
52. Coussens, P. H., comp.: *A Child's Book of Stories.* Duffield.
53. Cox, G. W.: *Tales of Ancient Greece.* McClurg.
54. Craik, D. M. (miss mulock): *The Adventures of a Brownie.* Harper; Lippincott; Macmillan.
55. Crane, Stephen: *The Red Badge of Courage.* Appleton.
56. *Dame Wiggins of Lee and Her Seven Wonderful Cats.* Macmillan.
57. Darton, F. J.: *The Wonder Book of Beasts.* Stokes.
58. Dasent, G. W.: *Norse Fairy Tales.* Lippincott.
59. Dasent, G. W.: *Tales from the Fjeld.* Putnam.
60. De Huff, E. W.: *Taytay's Tales.* Harcourt.
61. Dickens, Charles: *A Christmas Carol.* Scott; Macmillan.
62. Dickens, Charles: *The Cricket on the Hearth.* Scott; Macmillan.
63. Dickens, Charles: *The Magic Fishbone.* Warne.
64. Dickens, Charles: *Pickwick Papers.* Harper.
65. Dixon, Maynard: *Injun Babies.* Putnam.
66. Douglas, Barbara: *Favourite French Fairy Tales.* Dodd.
67. Erleigh, Eva: *In the Beginning.* Doubleday.
68. Ewing, J. H.: *Old-fashioned Fairy Tales.* Harcourt.
69. Field, Eugene: *Christmas Tales and Christmas Verse.* Scribner.
70. Francillon, R. E.: *Gods and Heroes.* Ginn.
71. Gilbert, Ariadne: *More Than Conquerors.* Century.
72. Glackens, Marguerite: *Tell 'em Again Stories.* Duffield.
73. Goldsmith, Oliver: *The History of Little Goody Two Shoes.* Macmillan.
74. Gregory, Lady: *Seven Short Plays.* Putnam.
75. Griffis, W. E.: *Japanese Fairy Tales.* Crowell.
76. Griffis, W. E.: *Welsh Fairy Tales.* Crowell.
77. Grimm, J. L. K., and Grimm, W. K.: *Fairy Tales;* Lucas, tr. Lippincott.
78. Grimm, J. L. K., and Grimm, W. K.: *Fairy Tales;* Paull, tr. Warne.
79. Grimm, J. L. K., and Grimm, W. K.: *Household Stories;* Crane, tr. Macmillan.
80. Grishina, N. J.: *Peter Pea.* Stokes.
81. Grishina, N. J.: *Shorty.* Stokes.

82. GRUNDTVIG, S. H.: *Danish Fairy Tales.* Crowell.
83. HALE, E. E.: *The Man without a Country.* Little.
84. HARPER, WILHELMINA, comp.: *Story-Hour Favorites.* Century.
85. HARRIS, J. C.: *Uncle Remus and His Friends.* Houghton.
86. HARRIS, J. C.: *Uncle Remus: His Songs and Sayings.* Appleton.
87. HARRISON, ELIZABETH: *In Storyland.* Central.
88. HAWES, C. B.: *The Dark Frigate.* Atlantic.
89. HAWTHORNE, NATHANIEL: *Grandfather's Chair.* Houghton.
90. HAWTHORNE, NATHANIEL: *Mosses from an Old Manse.* Houghton.
91. HAWTHORNE, NATHANIEL: *Tanglewood Tales.* Houghton.
92. HAWTHORNE, NATHANIEL: *A Wonder-Book.* Houghton.
93. HELLÉ, ANDRE: *Big Beasts and Little Beasts.* Stokes.
94. HILL, HELEN, and MAXWELL, VIOLET: *Charlie and His Kitten Topsy.* Macmillan.
95. HODGKINS, M. D. H., comp.: *The Atlantic Treasury of Childhood Stories.* Atlantic.
96. HOLLAND, R. S.: *Historic Boyhoods.* Jacobs.
97. HUGO, VICTOR: *Les Miserables.* Dodd.
98. HUTCHINSON, V. S.: *Chimney Corner Fairy Tales.* Minton.
99. HUTCHINSON, V. S.: *Chimney Corner Stories.* Minton.
100. HUTCHINSON, W. M. L.: *The Golden Porch.* Longmans.
101. HUTCHINSON, W. M. L.: *Orpheus with His Lute.* Longmans.
102. HYDE, L. S.: *Favorite Greek Myths.* Heath.
103. IRVING, WASHINGTON: *Knickerbocker's History of New York.* Macmillan.
104. IRVING, WASHINGTON: *The Sketch Book.* Scott.
105. IRVING, WASHINGTON: *Tales of a Traveller.* Scott.
106. JACOBS, JOSEPH, ed.: *The Book of Wonder Voyages.* Putnam.
107. JACOBS, JOSEPH, ed.: *Celtic Fairy Tales.* Putnam.
108. JACOBS, JOSEPH, ed.: *English Fairy Tales.* Putnam.
109. JACOBS, JOSEPH, ed.: *Europa's Fairy Book.* Putnam.
110. JACOBS, JOSEPH, ed.: *The Fables of Aesop.* Macmillan.
111. JACOBS, JOSEPH, ed.: *Indian Fairy Tales.* Putnam.
112. JACOBS, JOSEPH, ed.: *More English Fairy Tales.* Putnam.
113. JEWETT, SOPHIE: *God's Troubadour.* Crowell.

114. JOHNSON, CLIFTON, ed.: *The Oak-Tree Fairy Book.* Little.
115. JORDAN, D. S.: *Science Sketches.* McClurg.
116. KAY, G. A.: *Adventures in Our Street.* McKay.
117. KENNEDY, H. A.: *The New World Fairy Book.* Dutton.
118. KINGSLEY, CHARLES: *The Heroes.* Dutton.
119. KIPLING, RUDYARD: *The Day's Work.* Doubleday.
120. KIPLING, RUDYARD: *The Jungle Book.* Doubleday.
121. KIPLING, RUDYARD: *Just So Stories.* Doubleday.
122. KIPLING, RUDYARD: *The Phantom Rickshaw.* Doubleday.
123. KIPLING, RUDYARD: *Plain Tales from the Hills.* Doubleday.
124. KIPLING, RUDYARD: *The Second Jungle Book.* Doubleday.
125. KOROLENKO, Z.: *The Book of Easter.* Macmillan.
126. KRAKEMSIDES, BARON: *The Careless Chicken.* Warne.
127. LAGERLÖF, SELMA: *Christ Legends;* tr. by Velma S. Howard. Holt.
128. LAGERLÖF, SELMA: *The Wonderful Adventures of Nils;* tr. by Velma S. Howard. Doubleday.
129. LANG, ANDREW, ed.: *The Blue Fairy Book.* Longmans.
130. LANG, ANDREW, ed.: *The Book of Saints and Heroes.* Longmans.
131. LANG, ANDREW, ed.: *The Crimson Fairy Book.* Longmans.
132. LANG, ANDREW, ed.: *The Green Fairy Book.* Longmans.
133. LANG, ANDREW, ed.: *The Red Fairy Book.* Longmans.
134. LANIER, SIDNEY, ed.: *The Boy's King Arthur.* Scribner.
135. LATHAM, A. J.: *Tales and Tags.* Knopf.
136. LE FÈVRE, FÉLICITÈ: *The Cock, the Mouse, and the Little Red Hen.* Jacobs.
137. LE FÈVRE, FÉLICITÈ: *The Little Grey Goose.* Macrae.
138. LIDDELL, MARY: *Little Machinery.* Doubleday.
139. LOFTING, HUGH: *The Story of Mrs. Tubbs.* Stokes.
140. LONDON, JACK: *The Call of the Wild.* Grosset.
141. LORENZINI, CARLO: *Pinocchio.* Crowell.
142. LYMAN, EDNA: *Story Telling.* McClurg.
143. MABIE, H. W., ed.: *Fairy Tales Every Child Should Know.* Doubleday.
144. MABIE, H. W., ed.: *Folk Tales Every Child Should Know.* Doubleday.

145. MACLEOD, MARY: *A Book of Ballad Stories.* Stokes.
146. MACLEOD, MARY: *Stories from the Faerie Queen.* Stokes.
147. MACMANUS, SEUMAS: *Donegal Fairy Stories.* Doubleday.
148. MACMANUS, SEUMAS: *In Chimney Corners.* Doubleday.
149. MCCOY, NEELY: *The Tale of the Good Cat Jupie.* Macmillan.
150. MITCHELL, L. S.: *Here and Now Story Book.* Dutton.
151. MUIR, JOHN: *The Boyhood of a Naturalist.* Houghton.
152. MY BOOKHOUSE, Vol. I. Bookhouse.
152a. Same, Vol. II. Bookhouse.
152b. Same, Vol. III. Bookhouse.
152c. Same, Vol. IV. Bookhouse.
152d. Same, Vol. V. Bookhouse.
153. NICOLAY, HELEN: *The Boy's Life of Ulysses S. Grant.* Century.
154. NORTON, C. E., ed.: *The Heart of Oak Books,* Vol. VII. Heath.
155. O'BRIEN, FITZ-JAMES: *The Diamond Lens and Other Stories.* Scribner.
156. OLCOTT, F. J., ed.: *Good Stories for Great Holidays.* Houghton.
157. OLCOTT, F. J., ed.: *The Red Indian Fairy Book.* Houghton.
158. OLCOTT, F. J., ed.: *The Wonder Garden.* Houghton.
159. OLCOTT, F. J., and PENDLETON, AMENA, comps.: *The Jolly Book for Boys and Girls.* Houghton.
160. ORTON, H. F.: *The Little Lost Pigs.* Stokes.
161. OZAKI, Y. T.: *The Japanese Fairy Book.* Dutton.
162. PARKMAN, FRANCIS: *The Oregon Trail.* Scott.
163. PEABODY, J. P.: *Old Greek Folk Stories.* Houghton.
164. PERRAULT, CHARLES: *Fairy Tales.* Dutton.
165. *Peter Pan Picture Book.* Macmillan.
166. PLUMMER, M. W.: *Stories from the Chronicle of the Cid.* Holt.
167. POE, E. A.: *Poems and Tales.* Putnam.
168. POTTER, BEATRIX: *The Tailor of Gloucester.* Warne.
169. POTTER, BEATRIX: *The Tale of Benjamin Bunny.* Warne.
170. POTTER, BEATRIX: *The Tale of Peter Rabbit.* Warne.
171. PYLE, HOWARD: *The Merry Adventures of Robin Hood.* Scribner.
172. PYLE, HOWARD: *The Story of King Arthur and His Knights.* Scribner.

172a. Pyle, Howard: *The Story of the Champions of the Round Table.* Scribner.

172b. Pyle, Howard: *The Story of the Grail and the Passing of Arthur.* Scribner.

172c. Pyle, Howard: *The Story of Sir Launcelot and His Companions.* Scribner.

173. Ramée, Louise de la: *The Nürnberg Stove.* Lippincott; Page.

174. Richards, L. E.: *The Golden Windows.* Little.

175. Rickert, Edith: *The Bojabi Tree.* Dutton.

176. Roberts, C. D.: *Kings in Exile.* Macmillan.

177. Roberts, Jack: *The Wonderful Adventures of Ludo, the Little Green Duck.* Duffield.

178. Robinson, W. H.: *The Adventures of Uncle Lubin.* Stokes.

179. Rolt, M. F.: *A Baby's Life of Jesus Christ.* Macmillan.

180. *St. Nicholas,* Vol. II.

180a. Same, Vol. VIII.

181. Scott, Walter: *Redgauntlet.* Black.

182. Scudder, H. E.: *The Book of Legends.* Houghton.

183. Scudder, H. E., ed.: *The Children's Book.* Houghton.

184. Seton, E. T.: *Animal Heroes.* Scribner.

185. Seton, E. T.: *Lives of the Hunted.* Scribner.

186. Shakespeare, William: *A Midsummer Night's Dream.* Scott.

187. Shedlock, Marie: *The Art of the Story-Teller.* Appleton.

188. Shedlock, Marie: *Eastern Stories and Legends.* Dutton.

189. Skinner, E. L., and Skinner, A. M.: *Nursery Tales from Many Lands.* Scribner.

190. Sly, W. R.: *World Stories Retold.* Jacobs.

191. Smith, E. S., ed.: *Good Old Stories for Boys and Girls.* Lothrop.

192. Smith, E. S., and Hazeltine, A. I., comps.: *Christmas in Legend and Story.* Lothrop.

193. Stein, Evaleen: *Troubadour Tales.* Bobbs.

194. Stockton, F. R.: *Fanciful Tales.* Scribner.

195. Storr, Francis: *Half a Hundred Hero Tales of Ulysses and the Men of Old.* Holt.

196. Swift, Jonathan: *Gulliver's Travels.* For editions see p. 213.

197. Szalatnay, R. D.: *The Cock and the Hen.* Szalatnay.

198. Tappan, E. M., comp.: *The Children's Hour,* Vol. I. Houghton.

198a. Same, Vol. II.
198b. Same, Vol. III.
198c. Same, Vol. X.
199. TAPPAN, E. M., comp.: *Folk Stories and Fables.* Houghton.
200. TAPPAN, E. M., comp.: *Myths from Many Lands.* Houghton.
201. TAPPAN, E. M., comp.: *Old Ballads in Prose.* Houghton.
202. TAPPAN, E. M., comp.: *Stories from the Classics.* Houghton.
203. THORNE-THOMSEN, MRS. GUDRUN, ed.: *The Birch and the Star.* Row.
204. THORNE-THOMSEN, MRS. GUDRUN, comp. and ed.: *East o' the Sun and West o' the Moon.* Row.
205. TOLSTOY, L. N.: *Twenty-three Tales,* tr. by L. Maud and A. Maud. Oxford.
206. TYLER, A. C., comp.: *Twenty-four Unusual Stories.* Harcourt.
207. VAN DYKE, HENRY: *The First Christmas Tree.* Scribner.
208. VAN DYKE, HENRY: *The Story of the Other Wise Man.* Scribner.
209. WALKER, STUART: *Portmanteau Plays.* Stewart.
210. WALTER, L. E.: *Mother Goose's Nursery Tales.* Macmillan.
211. WHITNEY, ELINOR: *Tyke-y, His Book and His Mark.* Macmillan.
212. WIGGIN, K. D.: *The Birds' Christmas Carol.* Houghton.
213. WIGGIN, K. D.: *The Story Hour.* Houghton.
214. WIGGIN, K. D., and SMITH, N. A., eds.: *The Fairy Ring.* Doubleday.
215. WIGGIN, K. D., and SMITH, N. A., eds.: *Magic Casements.* Doubleday.
216. WIGGIN, K. D., and SMITH, N. A., eds.: *Tales of Laughter.* Doubleday.
217. WIGGIN, K. D., and SMITH, N. A., eds.: *Tales of Wonder.* Doubleday.
218. WIGGIN, K. D., and SMITH, N. A., eds.: *The Talking Beasts.* Doubleday.
219. WILDE, OSCAR: *The Happy Prince.* Putnam.
220. WILLIAMS, MARGERY (Mrs. Bianco): *The Velveteen Rabbit.* Doran.
221. WILLISTON, T. P.: *Japanese Fairy Tales.* First Series. Rand.
222. WILSON, C. D.: *The Story of the Cid.* Lothrop.
223. YEATS, W. B.: *The Hourglass, and Other Plays.* Macmillan.

KEY TO POEMS

1. Arnold, Matthew: *Collected Poems.* Macmillan.
2. Bates, K. L., ed.: *The Ballad Book.* Sanborn.
3. Bergengren, Ralph: *Jane, Joseph, and John.* Atlantic.
4. The Bible. King James Version.
5. Blake, William: *Songs of Innocence.* Dent.
6. Bowen, C. E.: *The Robin's Christmas Eve.* Warne.
7. Burt, M. E., ed.: *Poems Every Child Should Know.* Doubleday.
8. Carroll, Lewis: *The Hunting of the Snark, and Other Poems.* Harper.
9. Carroll, Lewis: *Through the Looking-Glass.* Macmillan.
10. Chisholm, Louey, ed.: *The Golden Staircase.* Putnam.
11. Collins, V. H., ed.: *Poems of Action.* Oxford.
12. Conkling, Hilda: *Poems by a Little Girl.* Stokes.
13. Conkling, Hilda: *Shoes of the Wind.* Stokes.
14. Coussens, P. H., ed.: *The Poems Children Love.* Dodge.
15. Darwin, Bernard, and Darwin, Elinor: *The Tale of Mr. Tootleoo.* Harper.
16. Davies, W. H.: *Collected Poems.* Knopf.
17. Davis, M. G., ed.: *The Girl's Book of Verse.* Stokes.
18. De la Mare, Walter: *A Child's Day.* Holt.
19. De la Mare, Walter: *Down-Adown-Derry.* Holt.
20. De la Mare, Walter: *The Listeners and Other Poems.* Holt.
21. De la Mare, Walter: *Motley and Other Poems.* Holt.
22. De la Mare, Walter: *Peacock Pie.* Holt.
23. De la Mare, Walter: *Songs of Childhood.* Holt.
24. Dickinson, Emily: *Complete Poems.* Little.
25. Drinkwater, John: *The Way of Poetry.* Houghton.
26. Edgar, M. G., comp.: *A Treasury of Verse for Little Children.* Crowell.
27. Field, Eugene: *Poems of Childhood.* Scribner.
28. Fish, H. D., ed.: *The Boy's Book of Verse.* Stokes.
29. Fyleman, Rose: *Fairies and Chimneys.* Doran.
30. Fyleman, Rose: *The Fairy Flute.* Doran.
31. Grahame, Kenneth, ed.: *The Cambridge Book of Poetry for Young People.* Putnam.

32. Jerrold, Walter, comp.: *The Book of Story Poems.* Stokes.
33. Kipling, Rudyard: *The Day's Work.* Doubleday.
34. Kipling, Rudyard: *The Jungle Book.* Doubleday.
35. Kipling, Rudyard: *Puck of Pook's Hill.* Doubleday.
36. Kipling, Rudyard: *Rewards and Fairies.* Doubleday.
37. Kipling, Rudyard: *The Seven Seas.* Doubleday.
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